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James Broughton.





benefit of Mr. CUSHING, Mr. WHITE, and
Mr. HOLTOM.

A T T H E

T H E A T R E R O Y A L in *Covent-Garden,*

This present *Wednesday*, being the 30th of *APRIL,*

Will be Presented a C O M E D Y, call'd

The *W O L F - I N - T H E - S K I N .*

The Part of Doctor *W O L F* to be perform'd

By Mr. C I B B E R,



Charles by Mr. WHITE,
Lady Woodvil by Mrs. ELMY,

And the Part of *MARIA* to be perform'd

By Mrs WOFFINGTON.

With a COMIC DANCE

By Mr POITIER, jun. and Mad^m. CAPDEVILLE.

To which will be added a FARCE, call'd

MISS in Her TEENS.

Miss Biddy Bellair by Mrs. GREEN,

Capt. Lovett by Mr. ANDERSON, *Puff* by Mr. DUNSTALL,

Fribble by Mr. CUSHING,

Tag by Mrs. VINCENT,

Capt Flash, by Mr. COSTOLLO.

Boxes 5 s. but 3 s. First Gallery 2 s. Upper Gallery 1 s.

TICKETS deliver'd out for Mr. Jones, Mr. Jarvis, Mad^{ms} Vicier, and
Miss Condit, will be taken.

To begin exactly at six o'Clock

Great REX.

To-morrow, The *WAY* of the *WORLD*.
For the Benefit of Mr. COLTINS, and Mr. SIEDE.

Charles by Mr. W H I T E,
Lady Woodvil by Mrs. F. J. J. J.
or the Benefit of Mr. COL. Mrs. J. J. J.

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A N

A P O L O G Y

For the LIFE of

1671-1757

COLLEY CIBBER,

COMEDIAN,

AND LATE PATENTEE OF THE
THEATRE - ROYAL.

With an Historical View of the STAGE
during his OWN TIME.

WRITTEN BY HIMSELF.

—————Hoc est
Vivere bis, vitâ posse priore frui. MART. lib 2.
When Years no more of active Life retain,
'Tis Youth renew'd, to laugh them o'er again. Anonym.

The FOURTH EDITION.

V O L. II.

With an Account of the Rise and Progress
of the ENGLISH STAGE :

A Dialogue on OLD PLAYS, and OLD PLAYERS :

A N D

A List of Dramatic AUTHORS and their WORKS.

L O N D O N :

Printed for R. and J. DODSLEY, in *Pall-Mall*.

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A N

APOLOGY

FOR THE LIFE OF

Mr. COLLEY CIBBER, &c.

CHAP. XIV.

The Stage, in its highest Prosperity. The Managers not without Errors, Of what kind. Cato first acted. What brought it to the Stage. The Company go to Oxford. Their Success, and different Auditors there. Booth made a Sharer. Dogget objects to him. Quits the Stage upon his Admittance. That not his true Reason. What was. Dogget's Theatrical Character.

NOTWITHSTANDING the Managin^g Actors were, now, in a happier Situation, than their utmost Pretensions could have expected; yet it is not to be suppos'd, but wiser Men might have mended it. As we could not all govern ourselves, there

were Seasons, when we were not all fit to govern others. Our Passions, and our Interest, drew not always the same Way. *Self*, had a great Sway in our Debates: We had our Partialities; our Prejudices; our Favourites of less Merit; and our Jealousies of those who came too near us; Frailties, which Societies of higher Consideration, while they are compos'd of Men, will not always be free from. To have been constantly capable of Unanimity, had been a Blessing too great for our Station: One Mind, among three People, were to have had three Masters, to one Servant; but when that one Servant is called three different Ways, at the same Time, whose Business is to be done first? For my own Part, I was forced, almost all my Life, to give up my Share of him. And if I could, by Art, or Persuasion, hinder others from making, what I thought, a wrong Use of their Power, it was the All, and utmost I desired. Yet whatever might be our personal Errors, I shall think I have no Right to speak of them farther, than where the publick Entertainment was affected by them. If therefore, among so many, some particular Actors were remarkable in any Part of their private Lives, that might sometimes make the World merry without Doors; I hope, my laughing Friends will excuse me, if I do not so far comply with their Desires, or Curiosity, as to give them a Place, in my History. I can only recommend such Anecdotes to the Amusement, of a noble Person, who (in case I conceal them) does me the flattering Honour, to threaten my Work, with a Supplement. 'Tis enough for me, that such Actors had their Merits, to the

Publick:

Publick: Let those recite their Imperfections, who are themselves without them: It is my Misfortune not to have that Qualification. Let us see, then (whatever was amiss in it) how our Administration went forward.

When we were first invested, with this Power; the Joy of our so unexpectedly coming into it, kept us, for some time, in Amity, and Good-Humour, with one another: And the Pleasure of reforming the many false Measures, Absurdities, and Abuses, that, like Weeds, had suck'd up the due Nourishment from the Fruits of the Theatre, gave us, as yet, no Leisure for private Dissentions. Our daily Receipts exceeded our Imagination: And we seldom met, as a Board, to settle our weekly Accounts, without the Satisfaction of Joint-Heirs, just in Possession of an unexpected Estate, that had been distantly intail'd upon them. Such a sudden Change of our Condition, it may be imagin'd, could not but throw out of us a new Spirit, in almost every Play we appear'd in: Nor did we ever sink into that common Negligence, which is apt to follow Good-Fortune: Industry, we knew, was the Life of our Business; that it not only conceal'd Faults, but was of equal Value to greater Talents without it; which the Decadence once of *Betterton's* Company in *Lincoln's-Inn-Fields*, had lately shewn us a Proof of.

This then was that happy Period, when both Actors and Managers were in their highest Enjoyment of general Content, and Prosperity: Now it was that the politer World too, by their decent Attention, their sensible Taste, and their generous Encouragements to Authors, and Actors, once more saw, that the Stage, under a due Re-

gulation, was capable of being what the wisest Ages thought it *might* be, The most rational Scheme, that Human Wit could form, to dissipate, with Innocence, the Cares of Life; to allure even the Turbulent, or Ill-disposed from worse Meditations, and to give the leisure Hours of Business, and Virtue, an instructive Recreation.

If this grave Assertion is less recommended, by falling from the Pen of a Comedian; I must appeal, for the Truth of it, to the Tragedy of *Cato*, which was first acted in 1712. I submit to the Judgment of those, who were then the sensible Spectators of it, if the Success, and Merit of that Play, was not an Evidence of every Article of that Value, which I have given to a decent Theatre? But (as I was observing) it could not be expected the Summer Days, I am speaking of, could be the constant Weather of the Year; we had our clouded Hours, as well as our Sun-shine, and were not always in the same Good-Humour with one another: Fire, Air, and Water, could not be more vexatiously opposite, than the different Tempers of the Three Managers, though they might equally have their useful, as well as their destructive Qualities. How variously these Elements, in our several Dispositions, operated, may be judged from the following single Instance, as well as a thousand others; which, if they were all to be told, might possibly make my Reader wish I had forgot them.

Much about this time, then, there came over from *Dublin* Theatre two uncelebrated Actors, to pick up a few Pence among us, in the Winter, as *Wilks* had a Year, or two before, done on their side the Water, in the Summer. But it was not

so clear to *Dogget*, and myself, that it was in their Power, to do us the same Service in *Drury-Lane*, as *Wilks* might have done them in *Dublin*. However, *Wilks* was so much a Man of Honour, that he scorned to be outdone in the least Point of it, let the Cost be what it would, to his Fellow-Managers, who had no particular Accounts of Honour open with them. To acquit himself therefore with a better Grace, *Wilks* so order'd it, that his *Hibernian* Friends were got upon our Stage, before any other Manager had well heard of their Arrival. This so generous Dispatch of their Affair, gave *Wilks* a very good Chance of convincing his Friends, that Himself was sole Master of the Masters of the Company. Here now, the different Elements in our Tempers began to work with us. While *Wilks* was only animated by a grateful Hospitality to his Friends, *Dogget* was ruffled into a Storm, and look'd upon this Generosity, as so much Insult, and Injustice upon himself, and the Fraternity. During this Disorder, I stood by, a seeming quiet Passenger, and, since talking to the Winds, I knew, could be to no great Purpose, (whatever Weakness it might be call'd) could not help smiling, to observe with what officious Ease, and Delight, *Wilks* was treating his Friends at our Expence, who were scarce acquainted with them: For, it seems, all this was to end in their having a Benefit-Play, in the Height of the Season, for the unprofitable Service they had done us, without our Consent, or Desire to employ them. Upon this *Dogget* bounc'd, and grew almost as untractable as *Wilks* himself. Here, again, I was forc'd to clap my Patience to the Helm, to weather this difficult Point between

them: Applying myself therefore to the Person, I imagin'd was most likely to hear me, I desired *Dogget*, “ to consider, that I must naturally, be
 “ as much hurt, by this vain, and over-bearing
 “ Behaviour in *Wilks*, as he could be; and that
 “ tho' it was true, these Actors had no Pretence,
 “ to the Favour design'd them; yet we could not
 “ say they had done us any farther Harm, than
 “ letting the Town see, the Parts they had been
 “ shewn in, had been better done by those, to
 “ whom they properly belong'd: Yet as we had
 “ greatly profited, by the extraordinary Labour of
 “ *Wilks*, who acted long Parts almost every Day,
 “ and at least twice to *Dogget's* once; and that I
 “ granted it might not be so much his Considera-
 “ tion of our common Interest, as his Fondness
 “ for Applause, that set him to Work; yet even
 “ that Vanity, if he supposed it such, had its
 “ Merit to us; and as we had found our Account
 “ in it, it would be Folly upon a Punctilio, to
 “ tempt the Rashness of a Man, who was capa-
 “ ble to undo all he had done, by any Act of Ex-
 “ travagance, that might fly into his Head: That
 “ admitting this Benefit might be some little Loss
 “ to us, yet to break with him upon it, could not
 “ but be ten times of worse Consequence, than
 “ our over-looking his disagreeable manner of
 “ making the Demand upon us.”

Though, I found, this had made *Dogget* drop the Severity of his Features, yet he endeavoured still to seem uneasy, by his starting a new Objection, which was, That we could not be sure even of the Charge, they were to pay for it: For *Wilks*, said he, you know will go any Length, to make it a good Day, to them, and may whisper the Door-keepers,

keepers, to give them the Ready-money taken, and return the Account, in such Tickets only, as these Actors, have not themselves disposed of. To make this easy too, I gave him my Word, to be answerable for the Charge, myself. Upon this he acceded, and accordingly they had the Benefit-Play. But so it happen'd (whether as *Dogget* had suspected, or not, I cannot say) the Ready-money receiv'd, fell Ten Pounds short of the Sum, they had agreed to pay for it. Upon the *Saturday* following, (the Day on which we constantly made up our Accounts) I went early to the Office, and inquired, if the Ten Pounds had yet been paid in; but not hearing that one Shilling of it had found its way thither, I immediately supply'd the Sum out of my own Pocket, and directed the Treasurer to charge it received from me, in the deficient Receipt of the Benefit-Day. Here, now, it might be imagined, all this silly Matter was accommodated, and that no one could so properly say, he was aggrieved, as myself: But let us observe what the Consequence says—why, the Effect of my insolent interposing Honesty prov'd to be this: That the Party most oblig'd, was the most offended; and the Offence was imputed to me, who had been Ten Pounds out of Pocket, to be able to commit it: For when *Wilks* found, in the Account, how spitefully the Ten Pounds had been paid in, he took me aside into the adjacent Stone-Passage, and with some Warmth ask'd me, What I meant by pretending to pay in this Ten Pounds? And that, for his part, he did not understand such Treatment. To which I reply'd, That tho' I was amaz'd, at his thinking himself ill-treated, I would give him a plain, justifiable Answer.—That

I had given my Word to *Dogget*, the Charge of the Benefit should be fully paid, and since his Friends had neglected it, I found myself bound to make it good. Upon which he told me, I was mistaken, if I thought, he did not see into the bottom of all this—That *Dogget*, and I, were always endeavouring to thwart, and make him uneasy; but he was able to stand upon his own Legs, and we should find he would not be used so: That he took this Payment of the Ten Pounds, as an Insult upon him, and a Slight to his Friends; but rather than suffer it, he would tear the whole Business to pieces: That I knew it was in his Power to do it; and if he could not do a civil thing to a Friend, without all this senseless Rout about it, he could be received in *Ireland* upon his own Terms, and could as easily mend a Company there, as he had done here: That if he were gone, *Dogget* and I would not be able to keep the Doors open a Week, and, by G—, he would not be a Drudge for nothing. As I knew all this was but the Foam of the high Value he had set upon himself, I thought it not amiss, to seem a little silently concerned, for the helpless Condition, to which his Resentment of the Injury I have related, was going to reduce us: For I knew I had a Friend, in his Heart, that, if I gave him a little time to cool, would soon bring him to Reason: The sweet Morfel of a Thousand Pounds a Year, was not to be met with at every Table, and might tempt a nicer Palate than his own to swallow it, when he was not out of Humour. This I knew would always be of Weight with him, when the best Arguments I could use, would be of none. I therefore gave him no farther Provocation, than
by

by gravely telling him, We all had it in our Power to do one another a Mischief; but I believed none of us much cared to hurt ourselves; that if he was not of my Opinion, it would not be in my Power to hinder whatever new Scheme, he might resolve upon; that *London* would always have a Play-house, and I should have some Chance in it, tho' it might not be so good as it had been; that he might be sure, if I had thought my paying in the Ten Pounds could have been so ill received; I should have been glad to have saved it. Upon this he seem'd to mutter something to himself, and walk'd off, as if he had a mind to be alone. I took the Occasion, and return'd to *Dogget*, to finish our Accounts. In about six Minutes *Wilks* came in, to us; not in the best Humour, it may be imagined, yet not in so ill a one, but that he took his Share of the Ten Pounds, without shewing the least Contempt of it; which, had he been proud enough to have refused, or to have paid in himself, I might have thought, he intended to make good his Menaces, and that the Injury I had done him would never have been forgiven; but, it seems, we had different ways of thinking.

Of this kind, more or less delightful, was the Life I led, with this impatient Man, for full twenty Years. *Dogget*, as we shall find, could not hold it so long; but as he had more Money than I, he had not Occasion for so much Philosophy. And thus were our Theatrical Affairs frequently disconcerted by this irascible Commander, this *Achilles* of our Confederacy; who, I may be bold to say, came very little short of the Spirit *Horace* gives to that Heroe in his —

Impiger, iracundus, inexorabilis, acer.

This, then, is one of those Personal Anecdotes of our Variances, which, as our publick Performances were affected by it, could not, with regard to Truth, and Justice, be omitted.

From this time to the Year 1712, my Memory (from which Repository alone, every Article of what I write is collected) has nothing worth mentioning, till the first acting of the Tragedy of *Cato*. As to the Play itself, it might be enough to say, That the Author, and the Actors had their different Hopes of Fame, and Profit, amply answer'd by the Performance; but as its Success was attended with remarkable Consequences, it may not be amiss to trace it, from its several Years Concealment, in the Closet, to the Stage.

In 1703, nine Years before it was acted, I had the Pleasure of reading the first four Acts (which was all of it then written) privately with Sir *Richard Steele*: It may be needless, to say it was impossible to lay them out of my Hand; till I had gone thro' them; or to dwell upon the Delight, his Friendship to the Author receiv'd, upon my being so warmly pleas'd with them: But my Satisfaction was as highly disappointed, when he told me, Whatever Spirit Mr. *Addison* had shewn in his writing it, he doubted, he would never have Courage enough, to let his *Cato* stand the Censure of an *English* Audience; that it had only been the Amusement of his leisure Hours in *Italy*, and was never intended for the Stage. This Poetical Diffidence Sir *Richard* himself spoke of with some Concern,

Concern, and in the Transport of his Imagination, could not help saying, *Good God! what a Part would Betterton make of Cato!* But this was seven Years before *Betterton* died, and when *Booth* (who afterwards made his Fortune by acting it) was in his Theatrical Minority. In the latter end of *Queen Anne's* Reign, when our National Politicks had changed Hands; the Friends of *Mr. Addison*, then thought it a proper time to animate the Publick with the Sentiments of *Cato*; in a word, their Importunities were too warm to be resisted; and it was no sooner finish'd, than hurried to the Stage, in *April 1712*, at a time when three Days a Week were usually appointed for the Benefit Plays of particular Actors: But a Work of that critical Importance was to make its way, through all private Considerations; nor could it possibly give place to a Custom, which the Breach of could very little prejudice the Benefits, that on so unavoidable an Occasion, were (in part, tho' not wholly) postpon'd; it was therefore (*Mondays* excepted) acted every Day for a Month to constantly crowded Houses. As the Author had made us a Present of whatever Profits he might have claim'd from it, we thought ourselves obliged, to spare no Cost, in the proper Decorations of it. Its coming so late in the Season, to the Stage, prov'd of particular Advantage, to the sharing Actors; because the Harvest of our annual Gains was generally over, before the middle of *March*; many select Audiences being then, usually reserv'd, in favour to the Benefits of private Actors; which fixt Engagements naturally abated the Receipts of the Days, before and after them: But this unexpected After-crop of *Cato*,
largely

largely supplied to us, those Deficiencies; and was almost equal to two fruitful Seasons, in the same Year; at the Close of which, the three managing Actors found themselves, each a Gainer of thirteen hundred and fifty Pounds: But to return to the first Reception of this Play from the Publick.

Although *Cato* seems plainly written upon what are called *Whig* Principles; yet the *Tories* of that Time had Sense enough not to take it, as the least Reflection, upon their Administration; but, on the contrary, they seem'd to brandish, and vaunt their Approbation of every Sentiment in Favour of Liberty, which by a publick Act of their Generosity, was carried so high, that one Day, while the Play was acting, they collected fifty Guineas in the Boxes, and made a Present of them to *Booth*, with this Compliment —
For his honest Opposition to a perpetual Dictator;
and his dying so bravely in the Cause of Liberty:
 What was insinuated, by any Part of these Words, is not my Affair; but so publick a Reward, had the Appearance of a laudable Spirit, which only such a Play, as *Cato*, could have inspired; nor could *Booth* be blam'd, if upon so particular a Distinction of his Merit, he began himself to set more Value upon it: How far he might carry it, in making Use of the Favour he stood in with a certain Nobleman, then in Power, at Court, was not difficult to penetrate; and indeed, ought always to have been expected by the managing Actors: For which of them (making the Case every way his own) could with such Advantages, have contented himself, in the humble Station of an hired Actor? But let us see
 how

how the Managers stood severally affected, upon this Occasion.

Dogget, who expected, though he fear'd not, the Attempt of what after happen'd, imagin'd he had thought of an Expedient to prevent it: And to cover his Design with all the Art of a Statesman, he insinuated to us (for he was a staunch *Whig*) that this Present of fifty Guineas, was a sort of a *Tory* Triumph, which they had no Pretence to; and that for his Part, he could not bear, that so redoubted a Champion for Liberty, as *Cato*, should be bought off, to the Cause of a Contrary Party: He therefore, in the seeming Zeal of his Heart, propos'd, that the Managers themselves should make the same Present to *Booth*, which had been made him from the Boxes, the Day before. This, he said, would recommend the Equality, and liberal Spirit of our Management, to the Town, and might be a Means, to secure *Booth* more firmly in our Interest; it never having been known, that the Skill of the best Actor had received so round a Reward, or Gratitude, in one Day, before. *Wilks*, who wanted nothing but Abilities to be as cunning as *Dogget*, was so charm'd with the Proposal, that he long'd that Moment, to make *Booth* the Present, with his own Hands; and though he knew he had no Right to do it, without my Consent, had no Patience to ask it; upon which I turn'd to *Dogget*, with a cold Smile, and told him, that if *Booth* could be purchased at so cheap a Rate, it would be one of the best Proofs of his Oeconomy, we had ever been beholden to: I therefore desired we might have a little Patience; that our doing it too hastily might be only mak-

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ing sure of an Occasion to throw the fifty Guineas away; for if we should be obliged to do better for him, we could never expect, that *Booth* would think himself bound, in Honour, to refund them. This seem'd so absurd an Argument to *Wilks*, that he began with his usual Freedom of Speech, to treat it as a pitiful Evasion of their intended Generosity: But *Dogget*, who was not so wide of my Meaning, clapping his Hand upon mine, said, with an Air of Security, O! don't trouble yourself! there must be two Words to that Bargain; let me alone to manage that Matter. *Wilks*, upon this dark Discourse, grew uneasy, as if there were some Secret between us, that he was to be left out of. Therefore, to avoid the Shock of his Intemperance, I was reduc'd to tell him, that it was my Opinion, that *Booth* would never be made easy, by any thing we could do for him, till he had a Share, in the Profits, and Management; and that, as he did not want Friends to assist him, whatever his Merit might be before, every one would think, since his acting of *Cato*, he had now enough to back his Pretensions to it. To which *Dogget* reply'd, that nobody could think his Merit was slighted by so handsome a Present, as fifty Guineas; and that for his farther Pretensions, whatever the License might avail, our Property of House, Scenes, and Cloaths were our own, and not in the Power of the Crown to dispose of. To conclude, my Objections, that the Money would be only thrown away, &c. were over-rul'd, and the same Night *Booth* had the fifty Guineas, which he receiv'd with a Thankfulness, that made *Wilks* and *Dogget* perfectly easy; insomuch that they seem'd,

for

for some time, to triumph in their Conduct, and often endeavour'd to laugh my Jealousy out of Countenance: But in the following Winter, the Game happen'd to take a different Turn; and then, if it had been a laughing Matter, I had as strong an Occasion to smile at their former Security. But before I make an End of this Matter, I cannot pass over the Good-Fortune of the Company that follow'd us, to the Act at *Oxford*, which was held in the intervening Summer: Perhaps too, a short View of the Stage, in that different Situation, may not be unacceptable to the Curious.

After the Restoration of King *Charles*, before the *Cavalier*, and *Round-head* Parties, under their new Denomination of *Whig*, and *Tory*, began again to be politically troublesome, publick Acts at *Oxford* (as I find by the Date of several Prologues written by *Dryden*, for *Hart*, on those Occasions) had been more frequently held than in later Reigns. Whether the same Party-Diffentions may have occasion'd the Discontinuance of them, is a Speculation, not necessary to be enter'd into. But these Academical Jubilees have usually been look'd upon as a kind of congratulatory Compliment, to the Accession of every new Prince, to the Throne, and generally, as such, have attended them. King *James*, notwithstanding his Religion, had the Honour of it; at which the Players, as usual, assisted. This I have only mention'd, to give the Reader a Theatrical Anecdote of a Liberty, which *Tony Leigh* the Comedian took with the Character of the well known *Obadiab Walker*, then Head of *University* College, who, in that Prince's Reign, had

had turn'd *Roman Catholick*: The Circumstance is this.

In the latter End of the Comedy call'd the *Committee*, *Leigh*, who acted the Part of *Teague*, hauling in *Obadiab*, with an Halter about his Neck, whom, according to his written Part, he was to threaten to hang, for no better Reason than his refusing to drink the King's Health (but here *Leigh*) to justify his Purpose, with a stronger Provocation, put himself into a more than ordinary Heat, with his Captive *Obadiab*, which having heighten'd his Master's Curiosity, to know what *Obadiab* had done to deserve such Usage, *Leigh*, folding his Arms, with a ridiculous Stare of Astonishment, reply'd — *Upon my Shoule he has shange his Religion*. As the Merit of this Jest lay chiefly in the Auditors sudden Application of it, to the *Obadiab* of *Oxford*, it was received with all the Triumph of Applause, which the Zeal of a different Religion could inspire. But *Leigh* was given to understand, that the King was highly displeas'd at it, inasmuch as it had shewn him, that the University was in a Temper to make a Jest of his Profelyte. But to return to the Conduct of our own Affairs there, in 1712.

It had been a Custom for the Comedians, while at *Oxford*, to act twice a Day; the first Play ending every Morning before the College Hours of dining, and the other never to break into the time of shutting their Gates in the Evening. This extraordinary Labour gave all the hired Actors a Title to double Pay, which, at the Act, in King *William's* Time, I had myself accordingly received there. But the present Managers considering, that by acting only once a Day, their
Spirits

Spirits might be fresher for every single Performance, and that by this Means, they might be able to fill up the Term of their Residence, without the Repetition of their best and strongest Plays; and as their Theatre was contrived to hold a full third more, than the usual Form of it had done, one House well fill'd, might answer the Profits of two but moderately taken up: Being enabled too, by their late Success, at *London*, to make the Journey pleasant, and profitable to the rest of their Society, they resolv'd to continue to them their double Pay, notwithstanding this new Abatement of half their Labour. This Conduct of the Managers more than answer'd their Intention, which was rather to get nothing themselves, than not let their Fraternity be the better for the Expedition. Thus they laid an Obligation upon their Company, and were themselves considerably, though unexpected, Gainers by it. But my chief Reason for bringing the Reader to *Oxford*, was to shew the different Taste of Plays there, from that which prevail'd at *London*. A great deal of that false, flashy Wit, and forc'd Humour, which had been the Delight of our Metropolitan Multitude, was only rated there at its bare, intrinsic Value; Applause was not to be purchased there, but by the true Sterling, the *Sal Atticum* of a Genius; unless where the Skill of the Actor pass'd it upon them, with some extraordinary Strokes of Nature. *Shakespear*, and *Johnson* had, there, a sort of classical Authority; for whose masterly Scenes they seem'd to have as implicit a Reverence, as formerly, for the Ethics of *Aristotle*; and were as incapable of allowing Moderns to be their Competitors, as of chang-

changing their Academical Habits for gaudy Colours, or Embroidery. Whatever Merit, therefore, some few of our more politely written Comedies might pretend to, they had not the same Effect upon the Imagination there. nor were received with that extraordinary Applause, they had met with, from the People of Mode, and Pleasure, in *London*; whose vain Accomplishments did not dislike themselves, in the Glass, that was held to them: The elegant Follies of higher Life, were not, at *Oxford*, among their Acquaintance, and consequently might not be so good Company, to a learned Audience, as Nature, in her plain Dress, and unornamented, in her Pursuits and Inclinations, seem'd to be.

The only distinguish'd Merit, allow'd to any modern Writer, was to the Author of *Cato*, which Play being the Flower of a Plant, raised in that learned Garden (for there Mr. *Addison* had his Education) what Favour may we not suppose was due to him, from an Audience of Brethren, who from that local Relation to him, might naturally have a warmer Pleasure, in their Benevolence to his Fame? But not to give more Weight to this imaginary Circumstance, than it may bear, the Fact was, that on our first Day of acting it, our House was, in a manner, invested; and Entrance demanded by twelve o' Clock at Noon, and before one, it was not wide enough for many, who came too late for Places. The same Crowds continued for three Days together, (an uncommon Curiosity in that Place) and the Death of *Cato* triumph'd over the Injuries of *Cæsar*, every where. To conclude, our Reception at *Oxford*, whatever our Merit might be, exceeded

ceeded our Expectation. At our taking Leave, we had the Thanks of the Vice-Chancellor, for the Decency, and Order, observ'd by our whole Society; an Honour which had not always been paid, upon the same Occasions; for at the Act, in King *William's* Time, I remember some Pranks of a different Nature had been complain'd of. Our Receipts had not only enabled us (as I have observ'd) to double the Pay of every Actor, but to afford out of them, towards the Repair of St. *Mary's* Church, the Contribution of fifty Pounds: Besides which, each of the three Managers had to his respective Share, clear of all Charges, one hundred and fifty more, for his one and twenty Days Labour; which being added to his thirteen hundred and fifty shared in the Winter preceding, amounted, in the whole, to fifteen hundred; the greatest Sum ever known to have been shared, in one Year, to that Time: And to the Honour of our Auditors, here, and elsewhere, be it spoken, all this was rais'd, without the Aid of those barbarous Entertainments, with which, some few Years after (upon the Re-establishment of two contending Companies) we were forc'd to disgrace the Stage, to support it.

This, therefore, is that remarkable Period, when the Stage, during my Time upon it, was the least reproachable: And it may be worth the publick Observation (if any thing I have said of it can be so) that *One* Stage may, as I have prov'd it has done, very laudably support itself, by such Spectacles only, as are fit to delight a sensible People; but the equal Prosperity of *Two* Stages has always been of a very short Duration. If therefore the Publick should ever recover, into
the

the true Taste of that Time, and stick to it; the Stage must come into it, or *starve*; as whenever the general Taste is vulgar, the Stage must come down to it, to *live*. — But I ask Pardon of the Multitude, who, in all Regulations of the Stage, may expect, to be a little indulg'd, in what they like: If therefore they *will* have a May-pole, why, the Players must *give* them a May-pole; but I only speak, in case they should keep an old Custom of changing their Minds; and by their Privilege of being in the *wrong*, should take a Fancy, by way of Variety, of being in the *right*. — Then, in such a Case, what I have said may appear to have been no intended Design, against their Liberty of judging, for themselves

After our Return, from *Oxford*, *Booth* was at full Leisure, to solicit his Admission, to a Share, in the Management; in which he succeeded, about the Beginning of the following Winter: Accordingly a new License (recalling all former Licenses) was issued, wherein *Booth's* Name was added, to those of the other Managers. But still, there was a Difficulty, in his Qualification, to be adjusted; what Consideration he should allow, for an equal Title to our Stock of Cloaths, Scenes, &c. without which, the License was of no more Use, than the Stock was without the License; or, at least, if there were any Difference, the former Managers seem'd to have the Advantage, in it; the Stock being entirely theirs, and three Parts in four of the License; for *Collier*, though now but a fifth Manager, still insisted on his former Appointment of 700*l* a Year; which, in Equity, ought certainly to have been proportionably abated: But Court-Favour was not always
measur'd

measur'd by *that* Yard; *Collier's* Matter was soon out of the Question; his Pretensions were too visible, to be contested; but the Affair of *Booth* was not so clear a Point: The Lord Chamberlain, therefore, only recommended it, to be adjusted among ourselves; which, to say the Truth, at that Time, was a greater Indulgence than I expected. Let us see, then, how this critical Case was handled.

Wilks was of Opinion, that to set a good round Value upon our Stock, was the only way, to come near an Equivalent, for the Diminution of our Shares, which the Admission of *Booth* must occasion: But *Dogget* insisted, that he had no mind to dispose of any Part of his Property, and therefore would set no Price upon it at all. Tho' I allow'd, that Both these Opinions might be grounded on a good deal of Equity, yet I was not sure that either of them was practicable; and therefore told them, that when they could Both agree, which of them could be made so, they might rely on my Consent, in any Shape. In the mean time, I desired they would consider, that as our License subsisted only during Pleasure, we could not pretend, that the Queen might not recall, or alter it: But that to speak out, without mincing the Matter on either Side, the Truth was plainly this: That *Booth* had a manifest Merit, as an Actor; and as he was not supposed to be a *Whig*, it was as evident, that a good deal for that Reason, a Secretary of State had taken him into his Protection, which I was afraid the weak Pretence of our invaded Property would not be able to contend with: That his having signaliz'd himself, in the Character of *Cato* (whose Prin-

Principles the *Tories* had affected to have taken, into their own Possession) was a very popular Pretence of making him free of the Stage, by advancing him, to the Profits of it. And, as we had seen, that the Stage was frequently treated, as if it was not suppos'd, to have any Property at all; this Favour intended to *Booth*, was thought a right Occasion, to avow that Opinion, by disposing of its Property, at Pleasure: But be that as it might, I own'd, it was not so much my Apprehensions of what the *Court* might do, that sway'd me, into an Accommodation with *Booth*, as what the *Town* (in whose Favour he now apparently stood) might think *ought* to be done: That there might be more Danger in contesting their arbitrary Will, and Pleasure, than in disputing this less terrible Strain of the Prerogative. That if *Booth* were only impos'd upon us, from his Merit to the *Court*, we were then, in the Condition of other Subjects: Then, indeed, Law, Right, and Possession, might have a tolerable Tug, for our Property: But as the *Town* would always look upon his Merit to *them*, in a stronger Light, and be Judges of it themselves, it would be a weak and idle Endeavour, in us, not to sail with the Stream, when we might possibly make a Merit of our cheerfully admitting him: That though his former Opposition to our Interest, might, between Man and Man, a good deal justify our not making an earlier Friend of him; yet that was a Disobligation, out of the *Town's* Regard, and consequently would be of no Weight, against so approv'd an Actor's being prefer'd. But all this, notwithstanding, if they could both agree, in a different Opinion, I

would, at the Hazard of any Consequence, be guided by it.

Here, now, will be shewn another Instance of our different Tempers: *Dogget* (who in all Matters that concern'd our common Weal, and Interest, little regarded our Opinion, and, even to an Obstinacy, walked by his own) look'd only out of Humour, at what I had said, and without thinking himself oblig'd to give any Reason for it, declar'd, he would maintain his Property. *Wilks*, (who, upon the same Occasions, was as remarkably ductile, as when his Superiority on the Stage, was in question, he was assuming, and intractable) said, for his Part, provided our Business of acting was not interrupted, he did not care what we did: But, in short, he was for playing on, come what would of it. This last Part of his Declaration I did not dislike, and therefore I desir'd, we might all enter into an immediate Treaty with *Booth*, upon the Terms of his Admission. *Dogget* still sullenly reply'd, that he had no Occasion, to enter into any Treaty. *Wilks* then, to soften him, propos'd, that, if I liked it, *Dogget* might undertake it himself. I agreed. No! he would not be concern'd in it. I then offer'd the same Trust to *Wilks*, if *Dogget* approv'd of it. *Wilks* said, he was not good at making of Bargains, but if I was willing, he would rather leave it to me. *Dogget*, at this, rose up, and said, we might both do as we pleas'd, but that nothing but the Law, should make him part with his Property—and so went out of the Room. After which, he never came among us more, either as an Actor, or Manager.

By his having, in this abrupt Manner, abdicated his Post, in our Government; what he left of it, naturally devolv'd upon *Wilks*, and Myself. However, this did not so much distress our Affair, as I have Reason to believe *Dogget* thought it would: For though, by our Indentures tripartite, we could not dispose of his Property, without his Consent; yet those Indentures could not oblige us to fast, because he had no Appetite; and if the Mill did not grind, we could have no Bread: We therefore determin'd, at any Hazard, to keep our Business still going, and that our safest Way would be, to make the best Bargain we could with *Booth*; one Article of which was to be, That *Booth* should stand equally answerable with us, to *Dogget*, for the Consequence: To which *Booth* made no Objection, and the rest of his Agreement, was to allow us Six hundred Pounds for his Share, in our Property, which was to be paid by such Sums as should arise from half his Profits of Acting, till the whole was discharg'd: Yet so cautious were we in this Affair, that this Agreement was only Verbal on our Part, tho' written, and sign'd by *Booth*, as what entirely contented him: However, Bond and Judgment, could not have made it more secure, to him; for he had his Share, and was able to discharge the Incumbrance upon it, by his Income of that Year only. Let us see what *Dogget* did in this Affair, after he had left us.

Might it not be imagin'd, that *Wilks*, and Myself, by having made this Matter easy to *Booth*, should have deserv'd the Approbation at least, if not the Favour of the Court, that had exerted so much Power to prefer him? But shall I be believed,

lieved, when I affirm, that *Dogget*, who had so strongly oppos'd the Court, in his Admission to a Share, was very near getting the better of us both, upon that Account, and for some time appear'd to have more Favour there, than either of us? Let me tell out my Story, and then think what you please of it.

Dogget, who was equally oblig'd, with us, to act upon the Stage, as to assist, in the Management of it, tho' he had refus'd to do either, still demanded of us his whole Share of the Profits, without considering what Part of them *Booth* might pretend to, from our late Concessions. After many fruitless Endeavours to bring him back to us, *Booth* join'd with us in making him an Offer of half a Share, if he had a mind totally to quit the Stage, and make it a *Sine-cure*. No! he wanted the Whole, and to sit still himself, while we (if we pleas'd) might work for him, or let it alone, and none of us all, neither he, nor we, be the better for it. What we imagin'd encourag'd him to hold us at this short Defiance, was, that he had laid up enough to live upon, without the Stage (for he was one of those close Oeconomists, whom Prodigals call a Miser) and therefore partly from an Inclination, as an invincible *Whig*, to signalize himself in Defence of his Property, and as much presuming that our Necessities would oblige us to consent to his own Terms, he was determin'd (even against the Opinion of his Friends) to make no other Peace, with us. But not being able by this inflexible Perseverance, to have his wicked Will of us, he was resolv'd to go to the Fountain-head of his own Distress, and try, if from thence, he could

turn the Current against us. He appeal'd to the Vice-Chamberlain, to whose Direction, the adjusting of all these Theatrical Difficulties, was then committed: But there, I dare say, the Reader does not expect he should meet with much Favour: However, be that as it may; for whether any Regard was had, to his having some Thousands, in his Pocket; or that he was consider'd as a Man, who would, or could make more Noise in the Matter, than Courtiers might care for: Or what Charms, Spells, or Conjurations he might make use of, is all Darknes to me; yet so it was, he one way or other, play'd his Part so well, that, in a few Days after, he receiv'd an Order, from the Vice-Chamberlain, positively commanding us, to pay *Dogget* his whole Share, notwithstanding we had complain'd before of his having withdrawn himself from acting on the Stage, and from the Management of it. This I thought was a dainty Distinction indeed! that *Dogget's* Defiance of the Commands in Favour of *Booth*, should be rewarded with so ample a *Sine-cure*; and that we, for our Obedience, should be condemn'd to dig in the Mine, to pay it him! This bitter Pill, I confess, was more than I could down with, and therefore soon determin'd, at all Events, never to take it. But as I had a Man of Power to deal with, it was not my Business to speak *out* to him, or to set forth our Treatment, in its proper Colours. My only Doubt was, Whether I could bring *Wilks* into the same Sentiments (for he never cared to litigate any thing, that did not affect his Figure upon the Stage.) But I had the good Fortune to lay our Condition in so precarious and disagreeable

able a Light to him, if we submitted to this Order, that he fir'd, before I could get thro' half the Consequences of it; and I began now to find it more difficult to keep him within Bounds, than I had before to alarm him. I then propos'd to him this Expedient: That we should draw up a Remonstrance, neither seeming to refuse, or comply with this Order; but to start such Objections, and perplexing Difficulties, that should make the Whole impracticable: That under such Distractions, as this should raise in our Affairs, we could not be answerable to keep open our Doors, which consequently would destroy the Fruit of the Favour lately granted to *Booth*, as well as of this intended to *Dogget* himself. To this Remonstrance we receiv'd an Answer in Writing, which varied something in the Measures, to accommodate Matters with *Dogget*. This was all I desired, when I found the Style of *Sic jubeo* was alter'd, when this formidable Power began to *parley* with us, we knew there could not be much to be fear'd, from it: For I would have remonstrated till I had died, rather than have yielded to the roughest, or smoothest Persuasion, that could intimidate or deceive us. By this Conduct, we made the Affair, at last, too troublesome for the Ease of a Courtier to go thro' with. For when it was consider'd, that the principal Point, the Admission of *Booth*, was got over, *Dogget* was fairly left to the Law, for Relief.

Upon this Disappointment, *Dogget* accordingly prefer'd a Bill in *Chancery* against us. *Wilks*, who hated all Business, but that of entertaining the Publick, left the Conduct of our Cause to me; in which we had, at our first setting out, this Ad-

vantage of *Dogget*, that we had three Pockets to support our Expence, where he had but One. My first Direction to our Solicitor was, to use all possible Delay, that the Law would admit of; a Direction, that Lawyers seldom neglect; by this means we hung up our Plaintiff about two Years, in *Chancery*, till we were at full Leisure to come to a Hearing before the Lord Chancellor *Cowper*; which did not happen till after the Accession of his late Majesty. The Issue of it was this. *Dogget* had about fourteen Days allow'd him to make his Election, whether he would return to act, as usual: But he declaring, by his Counsel, That he rather chose to quit the Stage, he was decreed Six Hundred Pounds for his Share, in our Property, with 15 *per Cent.* Interest, from the Date of the last License: Upon the Receipt of which, both Parties were to sign General-Releases, and severally to pay their own Costs. By this Decree, *Dogget*, when his Lawyer's Bill was paid, scarce got one Year's Purchase, of what we had offer'd him without Law, which (as he surviv'd but seven Years after it) would have been an Annuity of Five Hundred Pounds, and a *Sine-cure* for Life.

Tho' there are many Persons living, who know every Article of these Facts to be true; yet. it will be found, that the strongest of them, was not the strongest Occasion of *Dogget's* quitting the Stage. If therefore the Reader should not have Curiosity enough to know, how the Publick came to be depriv'd of so valuable an Actor, let him consider, that he is not obliged to go through the rest of this Chapter, which I fairly tell him before-hand, will only be fill'd up
with

with a few idle Anecdotes, leading to that Discovery.

After our Law-suit was ended, *Dogget*, for some few Years could scarce bear the Sight of *Wilks*, or myself; tho' (as shall be shewn) for different Reasons: Yet it was his Misfortune to meet with us almost every Day. *Button's* Coffee-house, so celebrated in the *Tatlers*, for the Good-Company, that came there, was at this time in its highest Request. *Addison*, *Steele*, *Pope*, and several other Gentlemen of different Merit, then made it their constant *Rendezvous*. Nor could *Dogget* decline the agreeable Conversation there, tho' he was daily sure to find *Wilks*, or myself, in the same Place, to sour his Share of it: For as *Wilks*, and He were differently proud; the one rejoicing in a captious, over-bearing, valiant Pride; and the other in a stiff, sullen, Purse-Pride, it may be easily conceiv'd, when two such 'Tempers met, how agreeable the Sight of one was to the other. And as *Dogget* knew, I had been the Conductor of our Defence, against his Law-suit, which had hurt him more, for the Loss he had sustain'd, in his Reputation of understanding Business, which he valued himself upon, than his Disappointment had, of getting so little by it; it was no Wonder if I was intirely out of his good Graces, which I confess, I was inclin'd upon any reasonable Terms to have recover'd; he being of all my Theatrical Brethren, the Man I most delighted in: For when he was not in a Fit of Wisdom, or not over-concerned about his Interest, he had a great deal of entertaining Humour: I therefore, notwithstanding his Reserve, always left the Door open to our former Intimacy, if he were

inclined to come into it. I never failed to give him my Hat, and, *Your Servant*, wherever I met him; neither of which he would ever return, for above a Year after; but I still persisted, in my usual Salutation, without observing, whether it was civilly received, or not. This ridiculous Silence, between two Comedians, that had so lately liv'd in a constant Course of Raillery with one another, was often smil'd at, by our Acquaintance, who frequented the same Coffee-house: And one of them carried his Jest upon it so far, that when I was at some Distance from Town, he wrote me a formal Account, that *Dogget* was actually dead. After the first Surprize, his Letter gave me, was over, I began to consider, that this coming from a droll Friend to both of us, might possibly be written, to extract some Merriment out of my real Belief of it: In this I was not unwilling to gratify him, and returned an Answer, as if I had taken the Truth of his News for granted; and was not a little pleas'd, that I had so fair an Opportunity of speaking my Mind freely of *Dogget*, which I did, in some Favour of his Character; I excus'd his Faults, and was just to his Merit. His Law-suit with us, I only imputed to his having naturally deceiv'd himself in the Justice of his Cause. What I most complain'd of was, his irreconcilable Disaffection to me, upon it, whom he could not reasonably blame, for standing in my own Defence; that not to endure me after it, was a Reflection upon his Sense, when all our Acquaintance had been Witnesses of our former Intimacy; which my Behaviour in his Life-time, had plainly shewn him, I had a mind to renew. But since he was now gone (however
great

great a Churl he was to me) I was sorry my Correspondent had lost him.

This Part of my Letter, I was sure, if *Dogget's* Eyes were still open, would be shewn to him; if not, I had only writ it to no Purpose. But about a Month after, when I came to Town, I had some little Reason to imagine it had the Effect I wish'd from it: For, one Day sitting over-against him, at the same Coffee-house, where we often mixt at the same Table, tho' we never exchange'd a single Syllable, he graciously extended his Hand, for a Pinch of my Snuff: As this seem'd, from him, a sort of breaking the Ice of his Temper, I took Courage upon it, to break Silence on my Side, and ask'd him how he lik'd it? To which, with a slow Hesitation, naturally assisted by the Action of his taking the Snuff, he reply'd—*Umb! the best—Umb!— I have tasted a great while!*— If the Reader, who may possibly think all this extremely trifling, will consider that Trifles sometimes shew Characters in as strong a Light, as Facts of more serious Importance, I am in hopes he may allow, that my Matter less needs an Excuse, than the Excuse itself does; if not, I must stand condemn'd at the end of my Story.—But let me go on.

After a few Days of these coy, Lady-like Compliances, on his Side, we grew into a more conversable Temper: At last, I took a proper Occasion, and desired he would be so frank with me, as to let me know, what was his real Dislike, or Motive, that made him throw up so good an Income, as his Share with us annually brought him in? For though by our Admission of *Booth*, it might not probably amount to so much by a Hun-

dred, or two a Year, as formerly; yet the Remainder was too considerable, to be quarrel'd with, and was likely to continue more, than the best Actors before us, had ever got, by the Stage. And farther, to encourage him to be open, I told him, If I had done any thing, that had particularly disobligh'd him, I was ready, if he could put me in the way, to make him any Amends in my Power; if not, I desired he would be so just to himself, as to let me know the real Truth, without Reserve: But Reserve he could not, from his natural Temper, easily shake off. All he said came from him, by half Sentences, and *Inuendos*, as—No, he had not taken any thing particularly ill—for his Part, he was very easy, as he was; but where others were to dispose of his Property as they pleas'd—if you had stood it out, as I did, *Booth* might have paid a better Price for it.—You were too much afraid of the Court—but that's all over.—There were other things in the Play-house.—No Man of Spirit.—In short, to be always pester'd, and provok'd by a trifling Wasp—a—vain—shallow!—A Man would sooner beg his Bread, than bear it.—Here it was easy to understand him: I therefore ask'd him, what he had to bear, that I had not my Share of? No! it was not the same thing, he said.—You can play with a Bear, or let him alone, and do what he would; but I could not let him lay his Paws upon me, without being hurt; you did not feel him, as I did.—And for a Man to be cutting of Throats, upon every Trifle, at my time of Day!—If I had been as covetous, as he thought me, may be I might have born it, as well as you—but I would not be a Lord of the Treasury, if such a
Temper,

Temper, as *Wilks's*, were to be at the Head of it.——

Here, then, the whole Secret was out. The rest of our Conversation was but explaining upon it. In a Word, the painful Behaviour of *Wilks* had hurt him so sorely, that the Affair of *Booth* was look'd upon, as much a Relief, as a Grievance, in giving him so plausible a Pretence to get rid of us all, with a better Grace.

Booth too, in a little time, had his Share of the same Uneasiness, and often complain'd of it to me: Yet as we neither of us could, then, afford to pay *Dogget's* Price, for our Remedy: all we could do, was to avoid every Occasion, in our Power, of inflaming the Distemper: So that we both agreed, tho' *Wilks's* Nature was not to be changed, it was a less Evil to live with him, than without him.

Tho' I had often suspected, from what I had felt myself, that the Temper of *Wilks* was *Dogget's* real Quarrel, to the Stage; yet I could never thoroughly believe it, till I had it from his own Mouth. And I, then, thought the Concern he had shewn at it was a good deal inconsistent with that Understanding, which was generally allow'd him. When I give my Reasons for it, perhaps the Reader will not have a better Opinion of my own: Be that as it may, I cannot help wondering, that he, who was so much more capable of Reflexion, than *Wilks*, could sacrifice so valuable an Income, to his Impatience of another's natural Frailty! And tho' my Stoical way of thinking may be no Rule, for a wiser Man's Opinion; yet if it should happen to be right, the Reader may make his Use of it. Why then should we not

always consider, that the Rashness of Abuse is but the false Reason of a weak Man? and that offensive Terms are only used, to supply the want of Strength in Argument? Which, as to the common Practice of the sober World, we do not find, every Man, in Business, is oblig'd to resent, with a military Sense of Honour: Or if he should, would not the Conclusion amount to this? Because another wants Sense and Manners, I am obliged to be a Madman: For such every Man is, more, or less, while the Passion of Anger is in Possession of him. And what less can we call that proud Man, who would put another out of the World, only for putting him out of Humour? If Accounts of the Tongue were always to be made up with the Sword, all the Wisemen in the World might be brought in Debtors, to Block-heads. And when Honour pretends, to be Witness, Judge, and Executioner, in its own Cause, if Honour were a Man, would it be an Untruth, to say Honour is a very impudent Fellow? But in *Dogget's Case*, it may be ask'd, How was he to behave himself? Were passionate Insults, to be born, for Years together? To these Questions, I can only answer with two, or three more, Was he to punish himself, because another was in the wrong? How many sensible Husbands endure the teizing Tongue of a froward Wife, only because she is the weaker Vessel? And why should not a weak Man have the same Indulgence? Daily Experience will tell us, that the fretful Temper of a Friend, like the Personal Beauty of a fine Lady, by Use, and Cohabitation, may be brought down, to give us neither Pain, nor Pleasure. Such, at least, and no more, was the Distress I found myself

self in, upon the same Provocations, which I generally return'd with humming an Air to myself; or if the Storm grew very high, it might, perhaps, sometimes ruffle me enough, to sing a little out of Tune. Thus too (if I had any ill Nature to gratify) I often saw the unruly Passion of the Aggressor's Mind punish itself, by a restless Disorder of the Body.

What inclines me, therefore, to think the Conduct of *Dogget* was as rash, as the Provocations he complain'd of, is, that in some time after he had left us, he plainly discover'd he had repented it. His Acquaintance observ'd to us, that he sent many a long Look after his Share, in the still prosperous State of the Stage: But, as his Heart was too high to declare (what we saw too) his shy Inclination to return, he made us no direct Overtures. Nor, indeed, did we care (though he was a golden Actor) to pay too dear for him: For as most of his Parts had been pretty well supply'd, he could not, now, be of his former Value, to us. However, to shew the Town, at least, that he had not forsworn the Stage, he, one Day, condescended, to play for the Benefit of *Mrs. Porter*, in the *Wanton Wife*, at which he knew his late Majesty was to be present. Now (tho' I speak it not of my own Knowledge) yet it was not likely *Mrs. Porter* would have ask'd that Favour of him, without some previous Hint, that it would be granted. His coming among us, for that Day only, had a strong Appearance of his laying it in our way, to make him Proposals, or that he hoped the Court, or Town, might intimate to us, their Desire of seeing him oftener: But as he acted only to do a particular Favour,
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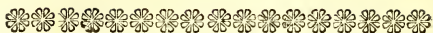
the Managers ow'd him no Compliment for it, beyond Common Civilities. And, as that might not be all he propos'd by it, his farther Views (if he had any) came to nothing. For after this Attempt, he never returned to the Stage.

To speak of him, as an Actor: He was the most an Original, and the strictest Observer of Nature, of all his Contemporaries. He borrow'd from none of them: His Manner was his own: He was a Pattern to others, whose great Merit was, that they had sometimes tolerably imitated him. In dressing a Character to the greatest Exactness, he was remarkably skilful; the least Article of whatever Habit he wore, seem'd in some degree to speak and mark the different Humour he presented; a necessary Care in a Comedian, in which many have been too remiss, or ignorant. He could be extremely ridiculous, without stepping into the least Impropriety, to make him so. His greatest Success was in Characters of Lower Life, which he improv'd, from the Delight he took, in his Observations of that Kind, in the real World. In Songs, and particular Dances too, of Humour, he had no Competitor. *Congreve* was a great Admirer of him, and found his Account, in the Characters he expressly wrote for him. In those of *Fondlewife*, in his *Old Batchelor*; and *Ben*, in *Love for Love*, no Author, and Actor could be more obliged to their mutual masterly Performances. He was very acceptable to several Persons of high Rank and Taste: Tho' he seldom car'd to be the Comedian, but among his more intimate Acquaintance.

And now, let me ask the World a Question. When Men have any valuable Qualities, why are

the generality of our modern Wits so fond of exposing their Failings only, which the wisest of Mankind will never wholly be free from? Is it of more use to the Publick, to know their Errors than their Perfections? Why is the Account of Life to be so unequally stated? Tho' a Man may be sometimes Debtor to Sense, or Morality, is it not doing him Wrong, not to let the World see, at the same time, how far he may be Creditor to both? Are Defects and Disproportions, to be the only labour'd Features in a Portrait? But perhaps such Authors may know how to please the World better than I do, and may naturally suppose, that what is delightful to themselves, may not be disagreeable to others. For my own part, I confess myself a little touch'd in Conscience, at what I have, just now, observ'd to the Disadvantage of my other Brother-Manager.

If therefore, in discovering the true Cause of the Publick's losing so valuable an Actor, as *Dogget*, I have been oblig'd to shew the Temper of *Wilks*, in its natural Complexion, ought I not, in amends, and Balance of his Imperfections, to say at the same time of him, That if he was not the most Correct, or Judicious, yet (as *Hamlet* says of the King his Father) *Take him for All, in All, &c.* he was certainly the most diligent, most laborious, and most useful Actor, that I have seen upon the Stage in Fifty Years.



C H A P. XV.

Sir Richard Steele succeeds Collier, in the Theatre-Royal. Lincoln's-Inn-Fields House rebuilt. The Patent restored. Eight Actors at once desert, from the King's Company. Why. A new Patent obtained, by Sir Richard Steele, and assign'd in Shares, to the managing Actors of Drury-Lane. Of modern Pantomimes. The Rise of them. Vanity invincible, and asham'd. The Non-juror acted. The Author, not forgiven; and rewarded for it.

UPON the Death of the Queen, Plays (as they always had been on the like Occasions) were silenc'd for six Weeks. But this happening on the First of *August*, in the long Vacation of the Theatre, the Observance of that Ceremony, which at another Juncture would have fallen like wet Weather upon their Harvest, did them now no particular Damage. Their License however being of course to be renewed, that Vacation gave the Managers Time to cast about, for the better Alteration of it: And since they knew the Pension of seven hundred a Year, which had been levied upon them for *Collier*, must still be paid to somebody, they imagin'd the Merit of a *Whig* might now have as good a Chance of getting into it, as that of a *Tory* had for being continued in it: Having no Obligations, therefore, to *Collier*, who had made the last Penny of them; they apply'd themselves to *Sir Richard Steele*, who had distinguished

guish'd himself by his Zeal for the House of *Hannover*, and had been expell'd the House of Commons, for carrying it (as was judg'd at a certain Crisis) into a Reproach of the Government. This we knew was his Pretension to that Favour, in which he now stood, at Court: We knew too, the Obligations the Stage had to his Writings; there being scarce a Comedian of Merit, in our whole Company, whom his *Tatlers* had not made better, by his publick Recommendation of them. And many Days had our House been particularly fill'd, by the Influence and Credit of his Pen. Obligations of this kind from a Gentleman, with whom they all had the Pleasure of a personal Intimacy, the Managers thought could not be more justly return'd, than by shewing him some warm Instance of their Desire, to have him, at the Head of them. We therefore beg'd him to use his Interest, for the Renewal of our License, and that he would do us the Honour of getting our Names to stand with His, in the same Commission. This, we told him, would put it still farther into his Power of supporting the Stage, in that Reputation, to which his Lucubrations had already so much contributed; and that therefore we thought no Man had better Pretences to partake of its Success.

Though it may be no Addition to the favourable Part of this Gentleman's Character, to say with what Pleasure he receiv'd this Mark of our Inclination to him, yet my Vanity longs to tell you, that it surpriz'd him into an Acknowledgment, that People, who are sly of Obligations, are cautious of confessing. His Spirits took such a lively turn upon it, that had we been all his

own Sons, no unexpected Act of filial Duty could have more endear'd us to him.

It must be observ'd, then, that as *Collier* had no Share, in any Part of our Property, no Difficulties from that Quarter, could obstruct this Proposal. And the usual Time of our beginning to act for the Winter-Season now drawing near, we press'd him not to lose any Time in his Solicitation of this new License. Accordingly Sir *Richard* apply'd himself to the Duke of *Marlborough*, the Hero of his Heart, who, upon the first mention of it, obtain'd it of his Majesty, for Sir *Richard*, and the former Managers, who were Actors. *Collier* we heard no more of.

The Court, and Town, being crowded very early, in the Winter-Season, upon the critical Turn of Affairs, so much expected from the *Hanover* Succession, the Theatre had its particular Share of that general Blessing, by a more than ordinary Concourse of Spectators.

About this Time the Patentee, having very near finish'd his House in *Lincoln's-Inn-Fields*, began to think of forming a new Company; and in the mean time, found it necessary to apply for Leave to employ them. By the weak Defence he had always made against the several Attacks upon his Interest, and former Government of the Theatre, it might be a Question, if his House had been ready, in the Queen's Time, whether he would, then, have had the Spirit to ask, or Interest enough to obtain Leave to use it: But in the following Reign, as it did not appear he had done any thing to forfeit the Right of his Patent, he prevail'd with Mr. *Craggs* the Younger, (afterwards Secretary of State) to lay his Case before
the

the King, which he did in so effectual a manner, that (as Mr. *Craggs* himself told me) his Majesty was pleas'd to say upon it, "That he remember'd, when he had been in *England* before, in King *Charles* his Time, there had been two Theatres in *London*; and as the Patent seem'd to be a lawful Grant, he saw no Reason, why Two Play-houses might not be continued."

The Suspension of the Patent being thus taken off, the younger Multitude seem'd to call aloud for two Play-houses! Many desired another, from the common Notion, that *Two* would always create Emulation, in the Actors (an Opinion, which I have consider'd in a former Chapter.) Others too, were as eager for them, from the natural Ill-will that follows the Fortunate, or Prosperous, in any Undertaking. Of this low Malevolence we had, now and then, had remarkable Instances; we had been forced to dismiss an Audience of a hundred and fifty Pounds, from a Disturbance spirited up, by obscure People, who never gave any better Reason for it, than that it was their Fancy, to support the idle Complaint of one rival Actress, against another, in their several Pretensions to the chief Part in a new Tragedy. But as this Tumult seem'd only to be the Wantonness of *English* Liberty, I shall not presume to lay any farther Censure upon it.

Now, notwithstanding this publick Desire of re-establishing two Houses; and though I have allow'd the former Actors greatly our Superiors; and the Managers I am speaking of, not to have been without their private Errors. Yet under all these Disadvantages, it is certain, the Stage, for twenty Years before this time, had never been in so flourishing a Condition: And it was as evident to all

all sensible Spectators, that this Prosperity could be only owing to that better Order, and closer Industry, now daily observ'd; and which had formerly been neglected by our Predecessors. But that I may not impose upon the Reader a Merit, which was not generally allow'd us, I ought honestly to let him know, that about this time, the publick Papers, particularly *Mist's* Journal, took upon them very often to censure our Management, with the same Freedom, and Severity, as if we had been so many Ministers of State: But so it happen'd, that these unfortunate Reformers of the World, these self-appointed *Censors* hardly ever hit upon what was really wrong, in us; but taking up Facts upon Trust, or Hear-say, piled up many a pompous Paragraph, that they had ingeniously conceiv'd was sufficient to demolish our Administration, or, at least, to make us very uneasy in it; which, indeed, had so far its Effect, that my equally-injur'd Brethren *Wilks*, and *Booth*, often complain'd to me of these disagreeable Aspersions, and propos'd, that some publick Answer might be made to them, which I always oppos'd, by, perhaps, too secure a Contempt of what such Writers could do to hurt us; and my Reason for it was, that I knew but of one Way to silence Authors of that Stamp; which was, to grow insignificant, and good for nothing, and then we should hear no more of them: But while we continued in the Prosperity of pleasing others, and were not conscious of having deserv'd what they said of us, why should we gratify the little Spleen of our Enemies, by wincing at it, or give them fresh Opportunities to dine upon any Reply they might make to our publickly taking Notice of them? And tho'

Silence

Silence might in some Cases, be a Sign of Guilt or Error confess'd, our Accusers were so low, in their Credit and Sense, that the Content we gave the Publick, almost every Day, from the Stage, ought to be our only Answer to them.

However (as I have observ'd) we made many Blots, which these unskilful Gamesters never hit: But the Fidelity of an Historian, cannot be excus'd the Omission of any Truth, which might make for the other Side of the Question. I shall therefore confess a Fact, which, if a happy Accident had not interven'd, had brought our Affairs, into a very tottering Condition. This too, is that Fact, which in a former Chapter, I promis'd to set forth as a Sea-Mark of Danger, to future Managers, in their Theatrical Course of Government.

When the new-built Theatre, in *Lincoln's-Inn-Fields* was ready to be open'd, seven or eight Actors, in one Day, deserted from us, to the Service of the Enemy, which oblig'd us to postpone many of our best Plays, for want of some inferior Parts in them, which these Deserters had been used to fill: But the Indulgence of the Royal Family, who then frequently honour'd us, by their Presence, was pleas'd to accept of whatever could be hastily got ready for their Entertainment. And tho' this critical Good-Fortune prevented, in some measure, our Audiences falling so low, as otherwise they might have done, yet it was not sufficient to keep us in our former Prosperity: For that Year, our Profits amounted not to above a third Part of our usual Dividends; though in the following Year we intirely recover'd them. The Chief of these Deserters were *Keene, Bullock,*

lock, Pack, Leigh, Son of the famous *Tony Leigh*, and others of less note. 'Tis true, they none of them had more than a negative Merit, in being only able to do us more Harm by their leaving us, without Notice, than they could do us Good, by remaining with us: For though the best of them could not support a Play, the worst of them, by their Absence, could maim it; as the Loss of the least Pin, in a Watch, may obstruct its Motion. But to come to the true Cause of their Desertion: After my having discover'd the (long unknown) Occasion that drove *Dogget* from the Stage, before his settled Inclination to leave it; it will be less incredible, that these Actors, upon the first Opportunity to relieve themselves, should all, in one Day, have left us from the same Cause of Uneasiness. For, in a little time after, upon not finding their Expectations answer'd in *Lincoln's-Inn-Fields*, some of them, who seem'd to answer for the rest, told me, the greatest Grievance they had, in our Company, was the shocking Temper of *Wilks*, who, upon every, almost no Occasion, let loose the unlimited Language of Passion upon them, in such a manner as their Patience was not longer able to support. This, indeed, was what we could not justify! This was a Secret, that might have made a wholesome Paragraph, in a critical News-Paper! But as it was our Good-Fortune, that it came not to the Ears of our Enemies, the Town was not entertain'd, with their publick Remarks upon it.

After this new Theatre had enjoy'd that short Run of Favour, which is apt to follow Novelty; their Audiences began to flag: But whatever good Opinion we had of our own Merit, we had not

so good a one of the Multitude, as to depend too much upon the Delicacy of their Taste: We knew too, that this Company being so much nearer to the City, than we were, would intercept many an honest Customer, that might not know a good Market from a bad one; and that the thinnest of their Audiences, must be always taking something from the Measure of our Profits. All these Disadvantages, with many others, we were forced to lay before Sir *Richard Steele*, and farther to remonstrate to him, that as he now stood in *Collier's Place*, his Pension of 700 *l.* was liable to the same Conditions, that *Collier* had receiv'd it upon; which were, that it should be only payable during our being the only Company permitted to act, but in case another should be set up against us, that then this Pension was to be liquidated into an equal Share with us; and which we now hoped he would be contented with. While we were offering to proceed, Sir *Richard* stopt us short, by assuring us, that as he came among us, by our own Invitation, he should always think himself oblig'd, to come into any Measures, for our Ease, and Service: That to be a Burthen to our Industry, would be more disagreeable to him, than it could be to us; and as he had always taken a Delight, in his Endeavours for our Prosperity, he should be still ready on our own Terms, to continue them. Every one who knew Sir *Richard Steele*, in his Prosperity (before the Effects of his Good-nature had brought him to Distresses) knew that this was his manner of dealing with his Friends, in Business: Another Instance of the same nature will immediately fall in my way.

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When we propos'd to put this Agreement into Writing, he desir'd us not to hurry ourselves; for that he was advis'd, upon the late Desertion of our Actors, to get our License (which only subsisted during Pleasure) enlarg'd into a more ample, and durable Authority, and which he said he had Reason to think would be more easily obtain'd, if we were willing, that a Patent for the same Purpose might be granted to him only, for his Life, and three Years after, which he would then assign over to us. This was a Prospect beyond our Hopes; and what we had long wish'd for; for though I cannot say, we had ever Reason to grieve at the Personal Severities, or Behaviour, of any one Lord Chamberlain in my Time, yet the several Officers, under them, who had not the Hearts of Noblemen, often treated us (to use *Shakespear's* Expression) with all the *Insolence of Office*, that narrow Minds are apt to be elated with; but a Patent, we knew, would free us from so abject a State of Dependency. Accordingly, we desired Sir *Richard* to lose no time; he was immediately promis'd it: In the Interim, we founded the Inclination of the Actors, remaining with us; who had all Sense enough to know, that the Credit and Reputation we stood in, with the Town, could not but be a better Security for their Salaries, than the Promise of any other Stage, put into Bonds, could make good to them. In a few Days after, Sir *Richard* told us, that his Majesty being apprised that others had a joint Power with him, in the License, it was expected we should, under our Hands, signify, that his Petition for a Patent, was preferr'd, by the Consent of us all. Such an Acknowledgment was immediately

mediately sign'd, and the Patent thereupon pass'd the Great Seal; for which I remember the Lord Chancellor *Cowper*, in Compliment to Sir *Richard*, would receive no Fee.

We receiv'd the Patent *January 19, 1718*, and (Sir *Richard* being oblig'd the next Morning to set out for *Burrowbridge* in *Yorkshire*, where he was soon after elected Member of Parliament) we were forced that very Night, to draw up in a Hurry (till our Counsel might more advisably perfect it) his Assignment to us of equal Shares, in the Patent, with farther Conditions of Partnership: But here I ought to take Shame to myself, and at the same time to give this second Instance of the Equity, and Honour of Sir *Richard*: For this Assignment (which I had myself the hasty Penning of) was so worded, that it gave Sir *Richard* as equal a Title to our Property, as it had given us to his Authority in the Patent: But Sir *Richard*, notwithstanding, when he return'd to Town, took no Advantage of the Mistake, and consented in our second Agreement, to pay us Twelve Hundred Pounds, to be equally intitled to our Property, which at his Death, we were obliged to repay (as we afterwards did) to his Executors; and which, in case any of us had died before him, the Survivors were equally obliged to have paid to the Executor of such deceased Person, upon the same Account. But Sir *Richard's* Moderation with us was rewarded with the Reverse of *Collier's* Stiffness: *Collier*, by insisting on his Pension, lost Three hundred Pounds a Year; and Sir *Richard*, by his accepting a Share in lieu of it, was, one Year with another, as much a Gainer.

The Grant of this Patent having assured us of a competent Term, to be relied on, we were now embolden'd, to lay out larger Sums, in the Decorations of our Plays: Upon the Revival of *Dryden's All for Love*, the Habits of that Tragedy, amounted to an Expence of near Six Hundred Pounds; a Sum unheard of, for many Years before, on the like Occasions. But we thought such extraordinary Marks of our own Acknowledgment were due to the Favours, which the Publick were now, again pouring in upon us. About this time we were so much in Fashion, and followed, that our Enemies (who they were, it would not be fair to guess, for we never knew them) made their Push of a good round Lye upon us, to terrify those Auditors, from our Support, whom they could not mislead by their private Arts, or publick Invectives. A current Report, that the Walls, and Roof of our House were liable to fall, had got such Ground in the Town, that on a sudden, we found our Audiences unusually decreased by it: *Wilks* was immediately for denouncing War, and Vengeance on the Author of this Falshood, and for offering a Reward, to whoever could discover him. But it was thought more necessary first to disprove the Falshood, and then to pay what Compliments might be thought adviseable to the Author. Accordingly an Order from the King was obtained, to have our Tenement survey'd by *Sir Thomas Hervey*, then the proper Officer; whose Report of its being in a safe, and sound Condition, and sign'd by him, was publish'd in every News-Paper. This had so immediate an Effect, that our Spectators, whose Apprehensions had lately kept them absent, now made up our Losses by

by returning to us, with a fresh Inclination, and in greater Numbers.

When it was first publickly known, that the New Theatre would be open'd against us; I cannot help going a little back to remember the Concern that my Brother-Managers express'd at what might be the Consequences of it. They imagin'd, that now, all those who wish'd Ill to us, and particularly a great Party, who had been disabled, by our shutting them out, from behind our Scenes, even to the Refusal of their Money, would now exert themselves, in any partial, or extravagant Measures, that might either hurt us, or support our Competitors: These too were some of those farther Reasons, which had discouraged them from running the Hazard of continuing to Sir *Richard Steele* the same Pension, which had been paid to *Collier*. Upon all which I observed to them, that for my own Part, I had not the same Apprehensions; but that I foresaw as many good, as bad Consequences from two Houses: That tho' the Novelty might possibly at first abate a little of our Profits; yet if we slacken'd not our Industry, that Loss would be amply balanced, by an equal Increase of our Ease and Quiet: That those turbulent Spirits which were always molesting us, would now have other Employment: That the question'd Merit of our Acting would now stand in a clearer Light, when others were faintly compared to us: That though Faults might be found with the best Actors, that ever were, yet the egregious Defects, that would appear in others, would now be the effectual means to make our Superiority shine, if we had any Pretence to it: And that what some People hoped

might ruin us, would in the End reduce them to give up the Dispute, and reconcile them to those who could best entertain them.

In every Article of this Opinion, they afterwards found I had not been deceived; and the Truth of it may be so well remember'd by many living Spectators, that it would be too frivolous and needless a Boast, to give it any farther Observation.

But, in what I have said, I would not be understood to be an Advocate for two Play-houses: For we shall soon find that two Sets of Actors, tolerated in the same Place, have constantly ended in the Corruption of the Theatre; of which the auxiliary Entertainments, that have so barbarously supply'd the Defects of weak Action, have, for some Years past, been a flagrant Instance; it may not, therefore, be here improper to shew how our childish Pantomimes first came to take so gross a Possession of the Stage.*

I have upon several Occasions, already observ'd, that when one Company is too hard for another, the lower in Reputation, has always been forced to exhibit fine new-fangled Foppery, to draw the Multitude after them: Of these Expedients, Singing and Dancing had formerly been the most effectual; but, at the Time I am speaking of, our *English* Musick had been so discountenanced, since the Taste of *Italian* Operas prevail'd, that it was to no Purpose to pretend to it. Dancing therefore was, now, the only Weight, in the opposite Scale, and as the New Theatre sometimes found their Account in it, it could not be safe for us, wholly to neglect it. To give even Dancing therefore some Improvement, and to
make

* See the *Tatler*, No 99.

make it something more than Motion without Meaning, the Fable of *Mars* and *Venus*, was form'd into a connected Presentation of Dances in Character, wherein the Passions were so happily expressed, and the whole Story so intelligibly told, by a mute Narration of Gesture only, that even thinking Spectators allow'd it both a pleasing and a rational Entertainment; though at the same time, from our Distrust of its Reception, we durst not venture to decorate it, with any extraordinary Expence of Scenes, or Habits; but upon the Success of this Attempt, it was rightly concluded, that if a visible Expence in both, were added to something of the same Nature, it could not fail of drawing the Town proportionably after it. From this original Hint then (but every way unequal to it) sprung forth that Succession of monstrous Medlies, that have so long infested the Stage, and which arose upon one another alternately, at both Houses, outvying, in Expence, like contending Bribes on both Sides at an Election, to secure a Majority of the Multitude. But so it is, Truth may complain, and Merit murmur with what Justice it may, the Few will never be a Match for the Many, unless Authority should think fit to interpose, and put down these Poetical Drams, these Gin-shops of the Stage, that intoxicate its Auditors, and dishonour their Understanding, with a Levity, for which I want a Name.

If I am ask'd (after my condemning these Foolerics, myself) how I came to assent, or continue my Share of Expence to them? I have no better Excuse for my Error, than confessing it. I did it against my Conscience! and had not Virtue

enough to starve, by opposing a Multitude, that would have been too hard for me. Now let me ask an odd Question: Had *Harry the Fourth of France* a better Excuse for changing his Religion? I was still in my Heart, as much as he could be, on the Side of Truth and Sense, but with this Difference, that I had their Leave to quit them, when they could not support me: For what Equivalent could I have found for my falling a Martyr to them? How far the Heroe, or the Comedian was in the wrong, let the Clergy, and the Criticks decide. Necessity will be as good a Plea for the one, as the other. But let the Question go which way it will, *Harry IV.* has always been allow'd a great Man: And what I want of his Grandeur, you see by the Inference, Nature has amply supply'd to me, in Vanity; a Pleasure which neither the Pertness of Wit, or the Gravity of Wisdom, will ever persuade me to part with. And why is there not as much Honesty in owning, as in concealing it? For though to hide it, may be Wisdom, to be without it is impossible; and where is the Merit of keeping a Secret, which every body is let into? To say we have no Vanity then, is shewing a great deal of it; as to say we *have* a great deal, cannot be shewing so much: And tho', there may be Art, in a Man's accusing himself, even then it will be more pardonable than Self-commendation. Do not we find, that even good Actions have their Share of it; that it is inseparable from our Being, as our Nakedness? And though it may be equally decent to cover it, yet the wisest Man can no more be without it, than the weakest can believe he was born, in his Cloaths. If then what we
say

say of ourselves be true, and not prejudicial to others, to be called vain upon it, is no more a Reproach, than to be called a brown, or a fair Man. Vanity is of all Complexions; 'tis the Growth of every Clime, and Capacity; Authors of all Ages have had a Tincture of it; and yet you read *Horace*, *Montaign*, and *Sir William Temple*, with Pleasure. Nor am I sure, if it were curable by Precept, that Mankind would be mended by it! Could Vanity be eradicated, from our Nature, I am afraid, that the Reward of most human Virtues, would not be found, in this World! And happy is he, who has no greater Sin to answer for, in the next!

But what is all this to the Theatrical Follies I was talking of? Perhaps, not a great deal; but it is to my Purpose; for though I am an Historian, I do not write to the Wise, and Learned only; I hope to have Readers of no more Judgment, than some of my *quondam* Auditors; and I am afraid they will be as hardly contented, with dry Matters of Fact, as with a plain Play without Entertainments: This Rhapsody, therefore, has been thrown in, as a Dance between the Acts, to make up for the Dullness of what would have been by itself only proper. But now I come to my Story again.

Notwithstanding, then, this our Compliance with the vulgar Taste; we generally made use of these Pantomimes, but as Crutches to our weakest Plays: Nor were we so lost to all Sense of what was valuable, as to dishonour our best Authors in such bad Company: We had still a due Respect to several select Plays, that were able to be their own Support; and in which we found our

constant Account, without painting, and patching them out, like Prostitutes, with these Follies, in fashion: If therefore we were not so strictly chaste, in the other part of our Conduct, let the Error of it stand among the silly Consequences of Two Stages. Could the Interest of both Companies have been united, in one only Theatre; I had been one of the Few, that would have us'd my utmost Endeavour of never admitting to the Stage any Spectacle, that ought not to have been seen there; the Errors of my own Plays, which I could not see, excepted. And though, probably, the Majority of Spectators would not have been so well pleas'd with a Theatre so regulated; yet Sense, and Reason cannot lose their intrinsic Value, because the Giddy, and the Ignorant, are blind and deaf, or numerous; and I cannot help saying, it is a Reproach to a sensible People, to let Folly so publicly govern their Pleasures.

While I am making this grave Declaration of what I *would* have done, had One only Stage been continued; to obtain an easier Belief of my Sincerity, I ought to put my Reader in mind of what I *did* do, even after Two Companies were again establish'd.

About this Time *Jacobitism* had lately exerted itself, by the most unprovoked Rebellion, that our Histories have handed down to us, since the *Norman* Conquest: I therefore thought that to set the Authors, and Principles of that desperate Folly in a fair Light, by allowing the mistaken Consciences of some their best Excuse, and by making the artful Pretenders to Conscience, as ridiculous, as they were ungratefully wicked, was a Subject fit for the honest Satire of Comedy, and what
might,

might, if it succeeded, do Honour to the Stage, by shewing the valuable Use of it. And considering what Numbers, at that time, might come to it, as prejudic'd Spectators, it may be allow'd that the Undertaking was not less hazardous, than laudable.

To give Life, therefore, to this Design, I borrow'd the *Tartuffe* of *Moliere*, and turn'd him, into a modern *Nonjuror*: Upon the Hypocrisy of the *French* Character, I ingrafted a stronger Wick- edness, that of an *English* Popish Priest, lurking under the Doctrine of our own Church, to raise his Fortune, upon the Ruin of a worthy Gentle- man, whom his dissembled Sanctity had seduc'd into the treasonable Cause of a *Roman Catholic* Out-law. How this Design, in the Play, was ex- ecuted, I refer to the Readers of it; it cannot be mended, by any critical Remarks, I can make, in its Favour: Let it speak for itself. All the Reason I had to think it no bad Performance, was, that it was acted eighteen Days running, and that the Party, that were hurt by it (as I have been told) have not been the smallest Num- ber of my back Friends ever since. But happy was it for this Play, that the very Subject was its Protection; a few Smiles of silent Contempt were the utmost Disgrace, that on the first Day of its Appearance it was thought safe to throw upon it; as the Satire was chiefly employ'd on the Enemies of the Government, they were not so hardy, as to own themselves such, by any higher Disapproba- tion, or Resentment. But as it was then probable I might write again, they knew it would not be long before they might with more Security give a Loose to their Spleen, and make up Accounts

with me. And to do them Justice, in every Play I afterwards produced, they paid me the Balance, to a Tittle. But to none was I more beholden, than that celebrated Author Mr. *Mist*, whose *Weekly Journal*, for about fifteen Years following, scarce ever fail'd of passing some of his Party Compliments upon me: The State, and the Stage, were his frequent Parallels, and the Ministers, and *Minbeer Keiber* the Manager, were as constantly droll'd upon: Now, for my own Part, though I could never persuade my Wit to have an open Account with him (for as he had no Effects of his own, I did not think myself oblig'd to answer his Bills;) notwithstanding, I will be so charitable to his real *Manes*, and to the Ashes of his Paper, as to mention one particular Civility, he paid to my Memory, after he thought he had ingeniously kill'd me. Soon after the *Nonjuror* had receiv'd the Favour of the Town, I read, in one of his Journals, the following short Paragraph, viz. *Yesterday died Mr. Colley Cibber, late Comedian of the Theatre-Royal, notorious for writing the Nonjuror.* The Compliment, in the latter Part, I confess, I did not dislike, because it came from so impartial a Judge; and it really so happen'd, that the former Part of it was very near being true; for I had that very Day just crawl'd out, after having been some Weeks laid up by a Fever: However, I saw no use, in being thought to be thoroughly dead, before my Time, and therefore had a mind to see, whether the Town cared to have me alive again: So the Play of the *Orphan* being to be acted that Day, I quietly stole myself into the Part of the *Chaplain*, which I had not been seen in, for many Years before. The
Sur-

Surprize of the Audience at my unexpected Appearance on the very Day, I had been dead in the News, and the Paleness of my Looks, seem'd to make it a Doubt whether I was not the Ghost, of my real Self departed: But when I spoke, their Wonder eas'd itself by an Applause; which convinc'd me, they were then satisfied, that my Friend *Mist* had told a *Fib* of me. Now, if simply to have shown myself in broad Life, and about my Business, after he had *notoriously* reported me dead, can be called a Reply, it was the only one, which his Paper, while alive, ever drew from me. How far I may be vain, then, in supposing that this Play brought me into the Disfavour of so many Wits, and valiant Auditors, as afterwards appear'd against me, let those who may think it worth their Notice judge. In the mean time, till I can find a better Excuse for their, sometimes particular, Treatment of me, I cannot easily give up my Suspicion: And if I add a more remarkable Fact, that afterwards confirm'd me in it, perhaps, it may incline others to join in my Opinion.

On the first Day of the *Provok'd Husband*, ten Years after the *Nonjuror* had appear'd; a powerful Party, not having the Fear of publick Offence, or private Injury before their Eyes, appear'd most impetuously concern'd for the Demolition of it; in which they so far succeeded, that for some Time I gave it up for lost; and to follow their Blows, in the publick Papers of the next Day, it was attack'd, and triumph'd over, as a dead, and damn'd Piece; a swinging Criticism was made upon it, in general invective Terms, for they disdain'd to trouble the World

with Particulars; their Sentence, it seems, was Proof enough of its deserving the Fate it had met with. But this damn'd Play was, notwithstanding, acted twenty-eight Nights together, and left off, at a Receipt of upwards of a hundred and forty Pounds; which happen'd to be more, than in fifty Years before, could be then said, of any one Play whatsoever.

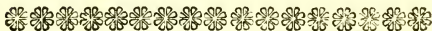
Now, if such notable Behaviour could break out upon so successful a Play (which too, upon the Share Sir *John Vanbrugh* had in it, I will venture to call a good one) what shall we impute it to? Why may not I plainly say, it was not the Play, but Me, who had a Hand in it, they did not like? And for what Reason? if they were not ashamed of it, why did not they publish it? No! the Reason had publish'd itself, I was the Author of the *Nonjuror*! But, perhaps, of all Authors, I ought not to make this sort of Complaint, because I have Reason to think, that that particular Offence has made me more honourable Friends than Enemies; the latter of which I am not unwilling should know (however unequal the Merit may be to the Reward) that Part of the Bread I now eat, was given me, for having writ the *Nonjuror*.

And yet I cannot but lament with many quiet Spectators, the helpless Misfortune, that has so many Years attended the Stage! That no Law has had Force enough to give it absolute Protection! for till we can civilize its Auditors, the Authors, that write for it, will seldom have a greater Call to it, than Necessity; and how unlikely is the Imagination of the Needy, to inform, or delight the many, in Affluence? or how often
does

does Necessity make many unhappy Gentlemen turn Authors, in spite of Nature?

What a Blessing, therefore, is it! what an enjoy'd Deliverance! after a Wretch has been driven by Fortune to stand so many wanton Buffets of unmanly Fierceness, to find himself, at last, quietly lifted above the Reach of them!

But let not this Reflection fall upon my Auditors, without Distinction; for though Candour, and Benevolence, are silent Virtues, they are as visible, as the most vociferous Ill-nature; and I confess, the Publick has given me more frequent Reason to be thankful, than to complain.



C H A P. XVI.

The Author steps out of his Way. Pleads his Theatrical Cause, in Chancery. Carries it. Plays acted at Hampton-Court. Theatrical Anecdotes in former Reigns. Ministers, and Managers always censur'd. The Difficulty of supplying the Stage, with good Actors, consider'd. Courtiers and Comedians govern'd by the same Passions. Examples of both. The Author quits the Stage. Why.

HAVING brought the Government of the Stage through such various Changes, and Revolutions, to this settled State, in which it continued to almost the Time of my leaving it; it cannot be suppos'd, that a Period of so much Quiet, and so long a Train of Success (though happy for those, who enjoy'd it) can afford such
 Matter

Matter of Surprize, or Amusement, as might arise, from Times of more Distress, and Disorder. A quiet Time, in History, like a Calm, in a Voyage, leaves us, but in an indolent Station: To talk of our Affairs, when they were no longer ruffled, by Misfortunes, would be a Picture without Shade, a flat Performance, at best. As I might, therefore, throw all that tedious Time of our Tranquillity into one Chasm, in my History, and cut my Way short, at once, to my last Exit from the Stage, I shall, at least, fill it up with such Matter only, as I have a mind should be known, how few soever may have Patience to read it: Yet, as I despair not of some Readers, who may be most awake, when they think others have most occasion to sleep; who may be more pleas'd to find me languid, than lively, or in the wrong, than in the right; why should I scruple (when it is so easy a Matter too) to gratify their particular Taste, by venturing upon any Error, that I like, or the Weakness of my Judgment misleads me to commit? I think too, I have a very good Chance, for my Success, in this passive Ambition, by shewing myself in a Light, I have not been seen in.

By your Leave then, Gentlemen! let the Scene open, and at once discover your Comedian, at the Bar! There you will find him a Defendant, and pleading his own Theatrical Cause, in a Court of *Chancery*: But, as I chuse, to have a Chance of pleasing others, as well as of indulging you, Gentlemen; I must first beg leave, to open my Case to them; after which, my whole Speech, upon that Occasion, shall be at your Mercy.

In all the Transactions of Life, there cannot be a more painful Circumstance, than a Dispute at Law, with a Man, with whom we have long liv'd, in an agreeable Amity: But when Sir *Richard Steele*, to get himself out of Difficulties, was oblig'd to throw his Affairs, into the Hands of Lawyers, and Trustees, that Consideration, then, could be of no weight: The Friend, or the Gentleman, had no more to do in the Matter! Thus, while Sir *Richard* no longer acted, from himself, it may be no Wonder, if a Flaw was found in our Conduct, for the Law to make Work with. It must be observed then, that about two, or three Years, before this Suit was commenc'd, upon Sir *Richard's* totally absenting himself from all Care, and Management of the Stage (which by our Articles of Partnership, he was equally, and jointly oblig'd with us, to attend) we were reduc'd to let him know, that we could not go on, at that Rate; but that if he expected to make the Business a *Sine-cure*, we had as much Reason to expect a Consideration for our extraordinary Care of it; and that during his Absence, we therefore intended to charge ourselves at a Salary of 1 l. 13 s. 4 d. every acting Day (unless he could shew us Cause, to the contrary) for our Management: To which, in his compos'd manner, he only answer'd; That to be sure, we knew what was fitter to be done, than he did; that he had always taken a Delight, in making us easy, and had no Reason to doubt of our doing him Justice. Now whether, under this easy Stile of Approbation, he conceal'd any Dislike of our Resolution, I cannot say. But, if I may speak my private Opinion, I really believe, from his natural
Negli-

Negligence of his Affairs, he was glad, at any Rate, to be excus'd an Attendance, which he was now grown weary of. But whether I am deceiv'd, or right in my Opinion, the Fact was truly this, that he never once, directly, nor indirectly, complain'd, or objected to our being paid the above-tion'd daily Sum, in near three Years together; and yet still continued to absent himself from us, and our Affairs. But notwithstanding, he had seen, and done all this with his Eyes open; his Lawyer thought here was still a fair Field, for a Battle, in Chancery, in which, though his Client might be beaten, he was sure his Bill must be paid for it: Accordingly, to work with us he went. But not to be so long, as the Lawyers were in bringing this Cause to an Issue, I shall, at once, let you know, that it came to a Hearing, before the late Sir *Joseph Jekyll*, then Master of the Rolls, in the Year 1726. Now, as the chief Point, in Dispute, was, of what Kind, or Importance, the Business of a Manager was, or in what it principally consisted; it could not be suppos'd, that the most learned Council could be so well appriz'd of the Nature of it, as one, who had himself gone through the Care, and Fatigue of it. I was therefore encourag'd by our Council, to speak to that particular Head myself; which I confess I was glad he suffer'd me to undertake; but when I tell you, that two of the learned Council against us, came, afterwards, to be successively Lord Chancellors, it sets my Presumption in a Light, that I still tremble to shew it in: But however, not to assume more Merit, from its Success, than was really its Due, I ought fairly to let you know, that I was not so hardy,

as

as to deliver my Pleading without Notes, in my Hand, of the Heads I intended to enlarge upon; for though I thought I could conquer my Fear, I could not be so sure of my Memory: But when it came to the critical Moment, the Dread, and Apprehension of what I had undertaken, so disconcerted my Courage, that though I had been us'd to talk to above Fifty Thousand different People every Winter, for upwards of thirty Years together; an involuntary, and unaffected Proof of my Confusion, fell from my Eyes; and, as I found myself quite out of my Element, I seem'd rather gasping for Life, than in a Condition to cope with the eminent Orators, against me. But however, I soon found, from the favourable Attention of my Hearers, that my Diffidence had done me no Disservice; And as the Truth, I was to speak to, needed no Ornament of Words, I delivered it, in the plain manner following, *viz.*

In this Cause, Sir, I humbly conceive, there are but two Points, that admit of any material Dispute. The first is, Whether Sir *Richard Steele*, is as much obliged to do the Duty, and Business of a Manager, as either *Wilks*, *Booth*, or *Cibber*: And the second is, Whether by Sir *Richard's* totally withdrawing himself from the Business of a Manager, the Defendants are justifiable, in charging to each of themselves the 1*l.* 13*s.* 4*d.* *per Diem*, for their particular Pains, and Care, in carrying on the whole Affairs of the Stage, without any Assistance from Sir *Richard Steele*.

As to the First, if I don't mistake the Words of the Assignment, there is a Clause in it, that says, All Matters relating to the Government or

Manage-

Management of the Theatre, shall be concluded by a Majority of Voices. Now I presume, Sir, there is no room left to alledge, that Sir *Richard* was ever refused his Voice, though, in above three Years, he never desir'd to give it: And I believe there will be as little room to say, that he could have a Voice, if he were not a Manager. But, Sir, his being a Manager is so self-evident, that it is amazing how he could conceive that he was to take the Profits, and Advantages of a Manager, without doing the Duty of it. And I will be bold to say, Sir, that his Assignment of the Patent, to *Wilks, Booth, and Cibber*, in no one Part of it, by the severest Construction in the World, can be wrested to throw the heavy Burthen of the Management only upon their Shoulders. Nor does it appear, Sir, that either in his Bill, or in his Answer to our Cross-Bill, he has offer'd, any Hint, or Glimpse of a Reason, for his withdrawing from the Management, at all; or so much as pretend, from the Time complained of, that he ever took the least Part of his Share of it. Now, Sir, however unaccountable this Conduct of Sir *Richard* may seem, we will still allow, that he had some Cause for it; but whether or no, that Cause, was a reasonable one, your Honour will the better judge, if I may be indulged in the Liberty of explaining it.

Sir, the Case, in plain Truth and Reality, stands thus: Sir *Richard*, though no Man alive, can write better of Oeconomy than himself, yet, perhaps he is above the Drudgery of practising it: Sir *Richard*, then, was often in want of Money; and while we were in Friendship with him, we often assisted his Occasions: But those Compliances

ances had so unfortunate an Effect, that they only heightened his Importunity, to borrow more, and the more we lent, the less he minded us, or shew'd any Concern for our Welfare. Upon this, Sir, we stopt our Hands, at once, and peremptorily refus'd to advance another Shilling, till by the Balance of our Accounts, it became due to him. And this Treatment (though we hope, not in the least unjustifiable) we have Reason to believe so ruffled his Temper, that he at once, was as short with us, as we had been with him; for, from that Day, he never more came near us: Nay, Sir, he not only continued to neglect, what he *should* have done, but actually did, what he ought *not* to have done: He made an Assignment of his Share, without our Consent, in a manifest Breach of our Agreement: For, Sir, we did not lay that Restriction upon ourselves, for no Reason: We knew, before-hand, what Trouble, and Inconvenience it would be, to unravel, and expose our Accounts to Strangers, who, if they were to do us no hurt, by divulging our Secrets, we were sure could do us no good, by keeping them. If Sir *Richard* had had our common Interest at Heart, he would have been as warm in it, as we were, and as tender of hurting it: But supposing his assigning his Share to others, may have done us no great Injury, it is, at least, a shrewd Proof, that he did not care whether he did us any, or no. And if the Clause was not strong enough to restrain him from it, in Law, there was enough in it, to have restrain'd him, in Honour, from breaking it. But take it, in its best Light, it shews him as remiss a Manager, in our Affairs, as he naturally was in his own. Suppose, Sir, we had

all been as careless as himself, which I can't find he has any more Right to be, than we have, must not our whole Affair have fallen to Ruin? And may we not, by a parity of Reason, suppose, that by his Neglect a fourth Part of it *does* fall to Ruin? But, Sir, there is a particular Reason to believe, that, from our want of Sir *Richard*, more, than a fourth Part *do's* suffer by it: His Rank, and Figure, in the World, while he gave us the Assistance of them, were of extraordinary Service to us: He had an easier Access, and a more regarded Audience at Court, than our low Station of Life could pretend to, when our Interest wanted (as it often did) a particular Solicitation there. But since we have been deprived of him, the very End, the very Consideration of his Share in our Profits, is not perform'd on his Part. And will Sir *Richard*, then, make us no Compensation, for so valuable a Loss, in our Interests, and so palpable an Addition to our Labour? I am afraid, Sir, if we were all to be as indolent in the Managing-part, as Sir *Richard* presumes he has a Right to be; our Patent would soon run us, as many Hundreds, in Debt, as he had (and still seems willing to have) his Share of, for doing of nothing.

Sir, our next Point, in question, is whether *Wilks*, *Booth*, and *Cibber*, are justifiable, in charging the 1*l.* 13*s.* 4*d.* *per diem*, for their extraordinary Management, in the Absence of Sir *Richard Steele*. I doubt, Sir, it will be hard to come to the Solution of this Point, unless we may be a little indulg'd, in setting forth, what is the daily, and necessary Business, and Duty of a Manager. But, Sir, we will endeavour to be as short, as the Circumstances will admit of,

Sir,

Sir, by our Books, it is apparent, that the Managers have under their Care, no less than One Hundred and Forty Persons, in constant daily Pay: And among such Numbers, it will be no wonder, if a great many of them are unskilful, idle, and sometimes untractable; all which Tempers are to be led, or driven, watch'd, and restrain'd by the continual Skill, Care, and Patience of the Managers. Every Manager is oblig'd, in his turn, to attend two, or three Hours every Morning, at the Rehearsal of Plays, and other Entertainments for the Stage, or else every Rehearsal would be but a rude Meeting of Mirth and Jollity. The same Attendance, is as necessary at every Play, during the Time of its publick Action, in which one, or more of us, have constantly been punctual, whether we have had any Part, in the Play, then acted, or not. A Manager ought to be at the Reading of every new Play, when it is first offer'd to the Stage, though there are seldom one of those Plays in twenty, which upon hearing, proves to be fit for it; and upon such Occasions the Attendance must be allow'd to be as painfully tedious, as the getting rid of the Authors of such Plays, must be disagreeable, and difficult. Besides this, Sir, a Manager is to order all new Cloaths, to assist in the Fancy, and Propriety of them, to limit the Expence, and to withstand the unreasonable Importunities of some, who are apt to think themselves injur'd, if they are not finer than their Fellows. A Manager, is to direct and oversee the Painters, Machinists, Musicians, Singers, and Dancers; and to have an Eye upon the Doorkeepers, Under-servants, and Officers, that without such Care, are too often apt to defraud us, or neglect their Duty.

And

And all this, Sir, and more, much more, which we hope will be needless to trouble you with, have we done every Day, without the least Assistance from Sir *Richard*, even at times when the Concern, and Labour of our Parts, upon the Stage, have made it very difficult, and irksome to go through with it.

In this Place, Sir, it may be worth observing, that Sir *Richard*, in his Answer to our Cross-Bill, seems to value himself, upon *Cibber's* confessing, in the Dedication of a Play, which he made to Sir *Richard*, that he (*Sir Richard*) had done the Stage very considerable Service, by leading the Town to our Plays, and filling our Houses, by the Force and Influence of his *Tatlers*. But Sir *Richard* forgets, that those *Tatlers* were written in the late Queen's Reign, long before he was admitted to a Share in the Play-house: And in Truth, Sir, it was our real Sense of those Obligations, and Sir *Richard's* assuring us they should be continued, that first and chiefly inclin'd us to invite him to share the Profits of our Labours, upon such farther Conditions, as in his Assignment of the Patent to us, are specified. And, Sir, as *Cibber's* publick Acknowledgment of those Favours is at the same time an equal Proof of Sir *Richard's* Power to continue them; so, Sir, we hope, it carries an equal Probability, that without his Promise to use that Power, he would never have been thought on, much less have been invited by us, into a Joint-Management of the Stage, and into a Share of the Profits: And indeed what Pretence could he have form'd, for asking a Patent from the Crown, had he been possess'd of no eminent Qualities, but in common with other
Men?

Men? But, Sir, all these Advantages, all these Hopes, nay, Certainties of greater Profits, from those great Qualities, have we been utterly depriv'd of by the wilful, and unexpected Neglect of Sir *Richard*. But we find, Sir, it is a common thing, in the Practice of Mankind, to justify one Error, by committing another: For Sir *Richard* has not only refused us the extraordinary Assistance, which he is able, and bound to give us; but on the contrary, to our great Expence, and Loss of Time, now calls us to Account, in this honourable Court, for the Wrong we have done him, in not doing his Business of a Manager, for nothing. But, Sir, Sir *Richard* has not met with such Treatment from us: He has not writ Plays for us, for *Nothing*; we paid him very well, and in an extraordinary manner, for his late Comedy of the *Conscious Lovers*: And though, in writing that Play, he had more Assistance from one of the Managers, than becomes me to enlarge upon, of which Evidence has been given upon Oath, by several of our Actors; yet, Sir, he was allow'd the full, and particular Profits of that Play, as an Author, which amounted to Three Hundred Pounds, besides about Three Hundred more, which he received as a Joint-sharer of the general Profits, that arose from it. Now, Sir, tho' the Managers are not all of them able to write Plays, yet they have all of them been able to do (I won't say, as good, but at least) as profitable a thing. They have invented, and adorn'd a Spectacle, that for Forty Days together has brought more Money, to the House, than the best Play that ever was writ. The Spectacle, I mean, Sir, is that of the Coronation-Ceremony of *Anna Bullen*: And tho'

we allow a good Play to be the more laudable Performance, yet, Sir, in the profitable Part of it, there is no Comparison. If therefore, our Spectacle brought in as much, or more Money, than Sir *Richard's* Comedy, what is there, on his Side, but Usage, that intitles him, to be paid for one, more, than we are, for t'other? But then, Sir, if he is so profitably distinguish'd for his Play, if we yield him up the Preference, and pay him, for his extraordinary Composition, and take nothing for our own, tho' it turn'd out more to our common Profit; sure, Sir, while we do such extraordinary Duty, as Managers, and while he neglects his Share of that Duty, he cannot grudge us the moderate Demand we make for our separate Labour?

To conclude, Sir, if by our constant Attendance, our Care, our Anxiety (not to mention the disagreeable Contests, we sometimes meet with, both within, and without Doors, in the Management of our Theatre) we have not only saved the whole from Ruin, which if we had all follow'd Sir *Richard's* Example, could not have been avoided; I say, Sir, if we have still made it so valuable an Income to him, without his giving us the least Assistance for several Years past; we hope, Sir, that the poor Labourers, that have done all this for Sir *Richard*, will not be thought unworthy of their Hire.

How far our Affairs, being set in this particular Light, might assist our Cause, may be of no great Importance to guess; but the Issue of it was this: That Sir *Richard* not having made any Objection, to what we had charged for Management, for three Years together; and as our Proceedings had

had been all transacted, in open Day, without any clandestine Intention of Fraud; we were allow'd the Sums, in dispute, above-mention'd; and Sir *Richard* not being advis'd, to appeal to the Lord Chancellor, both Parties paid their own Costs, and thought it their mutual Interest, to let this be the last of their Law-suits.

And now, gentle Reader, I ask Pardon, for so long an Imposition on your Patience: For tho' I may have no ill Opinion of this Matter myself; yet to you, I can very easily conceive it may have been tedious. You are therefore, at your own Liberty of charging the whole Impertinence of it, either to the Weakness of my Judgment, or the Strength of my Vanity; and I will so far join in your Censure, that I farther confess, I have been so impatient to give it you, that you have had it out of its Turn: For, some Years, before this Suit was commenced, there were other Facts, that ought to have had a Precedence in my History: But that, I dare say, is an Oversight you will easily excuse, provided you afterwards find them worth reading. However, as to that Point, I must take my Chance, and shall therefore proceed to speak of the Theatre, which was order'd by his late Majesty to be erected in the Great old Hall at *Hampton-Court*; where Plays were intended to have been acted twice a Week, during the Summer-Season. But before the Theatre could be finish'd, above half the Month of *September* being elapsed, there were but seven Plays acted before the Court returned to *London*. This throwing open a Theatre, in a Royal Palace, seem'd to be reviving the Old *English* hospitable Grandeur, where the lowest Rank of neighbour-

ing

ing Subjects might make themselves merry at Court, without being laugh'd at themselves. In former Reigns, Theatrical Entertainments at the Royal Palaces, had been perform'd at vast Expence, as appears by the Description of the Decorations, in several of *Ben. Johnson's* Masques, in King *James*, and *Charles the First's* Time; many curious and original Draughts of which, by *Inigo Jones*, I have seen in the *Musæum* of our greatest Master, and Patron of Arts, and Architecture, whom it would be a needless Liberty to name. But when our Civil Wars ended in the Decadence of Monarchy, it was then an Honour to the Stage, to have fallen with it: Yet, after the Restoration of *Charles II.* some faint Attempts were made to revive these Theatrical Spectacles at Court; but I have met with no Account of above one Masque acted there, by the Nobility; which was that of *Calisto*, written by *Crown*, the Author of *Sir Courtly Nice*. For what Reason *Crown* was chosen to that Honour, rather than *Dryden*, who was then Poet-Laureat, and out of all Comparison his Superior, in Poetry, may seem surprizing: But if we consider the Offence which the then Duke of *Buckingham* took at the Character of *Zimri*, in *Dryden's Absalom*, &c. (which might probably be a Return, to his Grace's *Draw-cansir*, in the *Rehearsal*) we may suppose the Prejudice and Recommendation of so illustrious a Pretender to Poetry, might prevail, at Court, to give *Crown* this Preference. In the same Reign, the King had his Comedians at *Windsor*, but upon a particular Establishment; for tho' they acted in *St. George's Hall*, within the Royal Palace, yet (as I have been inform'd by an Eye-witness) they were permitted

permitted to take Money at the Door, of every Spectator; whether this was an Indulgence, in Conscience, I cannot say; but it was a common Report among the principal Actors, when I first came to the *Theatre-Royal*, in 1690, that there was, then, due to the Company, from that Court, about One Thousand Five Hundred Pounds, for Plays commanded, &c. and yet it was the general Complaint, in that Prince's Reign, that he paid too much Ready-money, for his Pleasures: But these Assertions I only give, as I received them, without being answerable, for their Reality. This Theatrical Anecdote, however, puts me in mind of one of a more private nature, which I had from old solemn *Boman*, the late Actor of venerable Memory. *Boman*, then a Youth, and fam'd for his Voice, was appointed to sing some Part, in a Concert of Musick at the private Lodgings of Mrs. *Gwin*; at which were only present, the King, the Duke of *York*, and one, or two more, who were usually admitted upon those detach'd Parties of Pleasure. When the Performance was ended, the King express'd himself highly pleas'd, and gave it extraordinary Commendations: Then, Sir, said the Lady, to shew you don't speak like a Courtier, I hope you will make the Performers a handsome Present: The King said, he had no Money about him, and ask'd the Duke if he had any? To which the Duke reply'd, I believe, Sir, not above a Guinea, or two. Upon which the laughing Lady, turning to the People about her, and making bold with the King's common Expression, cry'd, *Od's Fish! what Company am I got into?*

Whether the reverend Historian of his *Own Time*, among the many other Reasons of the same Kind, he might have for stiling this Fair One the *indiscreetest, and wildest Creature, that ever was in a Court*, might know this to be one of them, I can't say: But if we consider her in all the Disadvantages of her Rank, and Education, she does not appear to have had any criminal Errors more remarkable, than her Sex's Frailty to answer for: And, if the same Author, in his latter End of that Prince's Life, seems to reproach his Memory, with too kind a Concern for her Support, we may allow, that it becomes a Bishop to have had no Eyes, or Taste for the frivolous Charms or playful *Badinage* of a King's Mistress: Yet, if the common Fame of her may be believ'd, which in my Memory was not doubted, she had less to be laid to her Charge, than any other of those Ladies, who were in the same State of Preferment: She never meddled in Matters of serious Moment, or was the Tool of working Politicians: Never broke into those amorous Infidelities, which others, in that grave Author, are accus'd of; but was as visibly distinguish'd, by her particular Personal Inclination to the King, as her Rivals were, by their Titles, and Grandeur. Give me leave to carry (perhaps, the Partiality of) my Observation a little farther. The same Author, in the same Page, 263, tells us, That, " Another of the King's
 " Mistresses, the Daughter of a Clergyman, Mrs.
 " *Roberts*, in whom her first Education had so
 " deep a Root, that tho' she fell into many scan-
 " dalous Disorders, with very dismal Adventures
 " in them all, yet a Principle of Religion was so
 " deep laid in her, that tho' it did not restrain
 " her,

“ her, yet it kept alive in her, such a constant
 “ Horror of Sin, that she was never easy, in an
 “ ill course, and died with a great Sense of her
 “ former ill Life.”

To all this let us give an implicit Credit : Here is the Account of a frail Sinner made up, with a reverend Witness ! Yet I cannot but lament, that this Mitred Historian, who seems to know more Personal Secrets, than any that ever writ before him, should not have been as inquisitive after the last Hours of our other Fair Offender, whose Repentance, I have been unquestionably inform'd, appear'd in all the contrite Symptoms of a Christian Sincerity. If therefore you find I am so much concern'd to make this favourable mention of the one, because she was a Sister of the *Theatre*, why may not—But I dare not be so presumptuous, so uncharitably bold, as to suppose the other was spoken better of, merely because she was the Daughter of a *Clergyman*. Well, and what then ? What's all this idle Prate, you may say, to the matter in hand ? Why, I say, your Question is a little too critical ; and if you won't give an Author leave, now and then, to embellish his Work, by a natural Reflexion, you are an ungentle Reader. But I have done with my Digression, and return to our Theatre at *Hampton-Court*, where I am not sure the Reader, be he ever so wise, will meet with any thing more worth his notice : However, if he happens to read, as I write, for want of something better to do, he will go on ; and perhaps, wonder, when I tell him, that

A Play presented at Court, or acted on a publick Stage, seems to their different Auditors, a

different Entertainment. Now hear my Reason for it. In the common Theatre, the Guests are at home, where the politer Forms of Good-breeding are not so nicely regarded: Every one there, falls to, and likes or finds fault, according to his natural Taste, or Appetite. At Court, where the Prince gives the Treat, and honours the Table with his own Presence, the Audience is under the Restraint of a Circle, where Laughter, or Applause, rais'd higher than a Whisper, would be star'd at. At a publick Play they are both let loose, even till the Actor is, sometimes, pleas'd with his not being able to be heard, for the Clamour of them. But this Coldness or Decency of Attention, at Court, I observ'd, had but a melancholy Effect, upon the impatient Vanity of some of our Actors, who seem'd inconsolable, when their flashy Endeavours to please had pass'd unheeded: Their not considering where they were, quite disconcerted them; nor could they recover their Spirits, till from the lowest Rank of the Audience, some gaping *John*, or *Joan*, in the fullness of their Hearts, roar'd out their Approbation: And indeed, such a natural Instance of honest Simplicity, a Prince himself, whose Indulgence knows where to make Allowances, might reasonably smile at, and perhaps not think it the worst part of his Entertainment. Yet it must be own'd, that an Audience may be as well too much reserv'd, as too profuse of their Applause: For tho', it is possible a *Betterton* would not have been discourag'd, from throwing out an Excellence, or elated into an Error, by his Auditors being too little, or too much pleas'd; yet as Actors of his Judgment are Rarities, those of less Judgment may

may sink into a Flatness, in their Performance, for want of that Applause, which from the generality of Judges, they might, perhaps, have some Pretence to: And the Auditor, when not seeming to feel what ought to affect him, may rob himself of something more, that he might have had, by giving the Actor his Due, who measures out his Power to please, according to the Value he sets upon his Hearer's Taste, or Capacity. But however, as we were not, here, itinerant Adventurers, and had properly but one Royal Auditor to please; after that Honour was attain'd to, the rest of our Ambition had little to look after: And that the King was often pleas'd, we were not only assur'd, by those who had the Honour to be near him; but could see it, from the frequent Satisfaction in his Looks at particular Scenes, and Passages: One Instance of which I am tempted to relate, because it was at a Speech, that might more naturally affect a Sovereign Prince, than any private Spectator. In *Shakespear's Harry the Eighth*, that King commands the Cardinal to write circular Letters of Indemnity, into every County, where the Payment of certain heavy Taxes had been disputed: Upon which the Cardinal whispers the following Directions to his Secretary *Cromwell*:

——— *A Word with you:*

*Let there be Letters writ to every Shire,
Of the King's Grace, and Pardon: The griev'd
Commons*

*Hardly conceive of me. Let it be nois'd,
That through our Intercession this Revokement,
And Pardon, comes.—I shall anon advise you
Farther, in the Proceeding* ———

The Solitude of this Spiritual Minister, in filching from his Master the Grace, and Merit of a good Action, and dressing up himself in it, while himself had been Author of the Evil complain'd of, was so easy a Stroke of his Temporal Conscience, that it seem'd to raise the King into something more than a Smile, whenever that Play came before him: And I had a more distinct Occasion, to observe this Effect; because my proper stand on the Stage, when I spoke the Lines, required me to be near the Box, where the King usually sat. In a Word, this Play is so true a Dramatick Chronicle of an old *English* Court, and where the Character of *Harry the Eighth* is so exactly drawn, even to a humourous Likeness, that it may be no wonder why his Majesty's particular Taste for it, should have commanded it three several times in one Winter.

This too calls to my Memory an extravagant Pleasantry of Sir *Richard Steele*, who being ask'd by a grave Nobleman, after the same Play had been presented at *Hampton-Court*, how the King lik'd it; reply'd, *So terribly well, my Lord, that I was afraid I should have lost all my Actors! For I was not sure, the King would not keep them to fill the Posts at Court, that he saw them so fit for in the Play.*

It may be imagin'd, that giving Plays to the People at such a Distance from *London*, could not but be attended with an extraordinary Expence; and it was some Difficulty, when they were first talk'd of, to bring them under a moderate Sum; I shall therefore, in as few Words as possible, give a Particular of what Establishment they were then brought to, that in case the same Entertainments

ments should at any Time hereafter be call'd to the same Place, future Courts may judge, how far the Precedent may stand good, or need an Alteration.

Though the stated Fee, for a Play acted at *Whitehall*, had been formerly, but Twenty Pounds; yet, as that hinder'd not the Company's acting on the same Day, at the Publick Theatre, that Sum was almost all clear Profits to them: But this Circumstance not being practicable, when they were command'd to *Hampton-Court*, a new, and extraordinary Charge was unavoidable: The Managers, therefore, not to inflame it, desir'd no Consideration, for their own Labour, farther than the Honour of being employ'd, in his Majesty's Commands; and, if the other Actors might be allow'd, each their Day's Pay, and travelling Charges, they should hold themselves ready, to act any Play, there, at a Day's Warning: And that the Trouble might be less, by being divided, the Lord-Chamberlain was pleas'd to let us know, that the Household-Musick, the Wax-Lights, and a *Chaise-Marine*, to carry our moving Wardrobe to every different Play, should be under the Charge of the proper Officers. Notwithstanding these Assistancess, the Expence of every Play amounted to fifty Pounds: Which Amount, when all was over, was not only allow'd us, but his Majesty was graciously pleas'd to give the Managers two hundred Pounds more, for their particular Performance, and Trouble, in only seven times acting. Which last Sum, tho' it might not be too much, for a Sovereign Prince to give, it was certainly more than our utmost Merit ought to have hop'd for: And I confess, when I receiv'd the

Order for the Money, from his Grace the Duke of *Newcastle*, then Lord-Chamberlain, I was so surpris'd, that I imagin'd his Grace's Favour, or Recommendation of our Readiness, or Diligence, must have contributed to so high a Consideration of it, and was offering my Acknowledgments, as I thought them due; but was soon stopt short, by his Grace's Declaration, That we had no Obligations for it, but to the King himself, who had given it, from no other Motive, than his own Bounty. Now whether we may suppose that Cardinal *Wolsey*, (as you see *Shakespear* has drawn him) would silently have taken such low Acknowledgments to himself, perhaps may be as little worth Consideration, as my mentioning this Circumstance has been necessary: But if it is due to the Honour and Integrity of the (then) Lord-Chamberlain, I cannot think it wholly impertinent.

Since that time, there has been but one Play given at *Hampton-Court*, which was for the Entertainment of the Duke of *Lorrain*; and for which his present Majesty was pleas'd to order us a hundred Pounds.

The Reader may, now, plainly see, that I am ransacking my Memory, for such remaining Scraps of Theatrical History, as may not, perhaps, be worth his Notice: But if they are such as tempt me to write them, why may I not hope, that in this wide World, there may be many an idle Soul, no wiser than myself, who may be equally tempted to read them?

I have so often had occasion to compare the State of the Stage to the State of a Nation, that I yet feel a Reluctancy to drop the Comparison,
or

or speak of the one, without some Application to the other. How many Reigns, then, do I remember, from that of *Charles* the Second, thro' all which, there has been, from one half of the People, or the other, a Succession of Clamour against every different Ministry for the Time being? And yet, let the Cause of this Clamour have been never so well grounded, it is impossible, but that some of those Ministers must have been wiser, and honest Men than others: If this be true, as true, I believe, it is, why may I not then say, as some Fool in a *French Play* does, upon a like Occasion — *Justement, comme chez nous!* 'Twas exactly the same with our Management! let us have done never so well, we could not please every body: All I can say, in our Defence, is, that though many good Judges, might possibly conceive how the State of the Stage might have been mended, yet the best of them never pretended to remember the Time when it was better! or could shew us the way to make their imaginary Amendments practicable.

For though I have often allow'd, that our best Merit, as Actors, was never equal to that of our Predecessors, yet I will venture to say, that in all its Branches, the Stage had never been under so just, so prosperous, and so settled a Regulation, for forty Years before, as it was at the Time I am speaking of. The most plausible Objection to our Administration, seem'd to be, that we took no Care to breed up young Actors, to succeed us; and this was imputed as the greater Fault, because it was taken for granted, that it was a Matter as easy as planting so many Cabbages: Now might not a Court as well be reproach'd for not breed-

ing up a Succession of complete Ministers? And yet it is evident, that if Providence, or Nature, don't supply us with both, the State, and the Stage will be but poorly supported. If a Man of an ample Fortune, should take it into his Head, to give a younger Son an extraordinary Allowance, in order to breed him a great Poet, what might we suppose would be the Odds, that his Trouble, and Money would be all thrown away? Not more than it would be against the Master of a Theatre, who should say, this, or that young Man, I will take care shall be an excellent Actor! Let it be our Excuse then, for that mistaken Charge against us; that since there was no Garden, or Market, where accomplished Actors grew, or were to be sold, we could only pick them up, as we do Pebbles of Value, by Chance: We may polish a thousand, before we can find one fit to make a Figure, in the Lid of a Snuff-Box. And how few soever we were able to produce, it is no Proof, that we were not always in search of them: Yet, at worst, it was allow'd, that our Deficiency of Men Actors, was not so visible, as our Scarcity of tolerable Women: But when it is consider'd, that the Life of Youth and Beauty is too short for the bringing an Actress to her Perfection; were I to mention too, the many frail Fair Ones, I remember, who, before they could arrive to their Theatrical Maturity, were feloniously stolen from the Tree, it would rather be thought our Misfortune, than our Fault, that we were no better provided.

Even the Laws of a Nunnery, we find, are thought no sufficient Security against Temptations, without Iron Grates, and high Walls to inforce them;

them; which the Architecture of a Theatre will not so properly admit of: And yet, methinks, Beauty that has not those artificial Fortresses about it, that has no Defence but its natural Virtue (which upon the Stage has more than once been met with) makes a much more meritorious Figure, in Life, than that immur'd Virtue, which could never be try'd. But alas! as the poor Stage is but the Show-glass to a Toy-shop, we must not wonder, if now and then, some of the Bawbles should find a Purchaser.

However, as to say more, or less than Truth, are equally unfaithful in an Historian; I cannot but own, that in the Government of the Theatre, I have known many Instances, where the Merit of promising Actors has not always been brought forward, with the Regard, or Favour, it had a Claim to: And if I put my Reader in mind, that in the early Part of this Work, I have shewn, thro' what continued Difficulties, and Discouragements, I myself made my way up the Hill of Preferment; he may justly call it, too strong a Glare of my Vanity: I am afraid he is in the right; but I pretend not to be one of those chaste Authors, that know how to write without it: When Truth is to be told, it may be as much Chance, as Choice, if it happens to turn out in my Favour: But to shew that this was true of others, as well as myself, *Booth* shall be another Instance. In 1707, when *Swiney* was the only Master of the Company in the *Hay-Market*; *Wilks*, tho' he was, then, but an hired Actor himself, rather chose to govern, and give Orders, than to receive them; and was so jealous of *Booth's* rising, that, with a high Hand, he gave the Part of *Pierre*, in
Venice

Venice Preserv'd, to *Mills* the elder, who (not to undervalue him) was out of Sight, in the Pretensions that *Booth*, then young, as he was, had to the same Part: And this very Discouragement, so strongly affected him, that not long after, when several of us became Sharers with *Swiney*, *Booth* rather chose to risque his Fortune, with the old Patentee in *Drury-Lane*, than come into our Interest, where he saw he was like to meet with more of those Partialities. And yet, again, *Booth* himself, when he came to be a Manager, would sometimes suffer his Judgment to be blinded by his Inclination to Actors, whom the Town seem'd to have but an indifferent Opinion of. This, again, inclines me to ask another of my odd Questions, *viz.* Have we never seen the same Passions govern a Court! How many white Staffs, and great Places do we find, in our Histories, have been laid at the Feet of a Monarch, because they chose not to give way to a Rival, in Power, or hold a second Place in his Favour? How many *Whigs* and *Tories* have chang'd their Parties, when their good or bad Pretensions have met with a Check to their higher Preferment?

Thus, we see, let the Degrees, and Rank of Men, be ever so unequal, Nature throws out their Passions from the same Motives; 'tis not the Eminence, or Lowliness of either, that makes the one, when provok'd, more or less a reasonable Creature than the other: The Courtier, and the Comedian, when their Ambition is out of Humour, take just the same Measures to right themselves.

If this familiar Stile of talking should, in the Nostrils of Gravity, and Wisdom, smell a little
too

too much of the Presumptuous, or the Pragmatical, I will, at least, descend lower, in my Apology for it, by calling to my Assistance the old, humble Proverb, *viz.* 'Tis an ill Bird that, &c. Why then should I debase my Profession, by setting it in vulgar Lights, when I may shew it to more favourable Advantages? And when I speak of our Errors, why may I not extenuate them by illustrious Examples? or by not allowing them greater, than the greatest Men have been subject to? Or why, indeed, may I not suppose, that a sensible Reader will rather laugh than look grave, at the Pomp of my Parallels?

Now, as I am tied down to the Veracity of an Historian, whose Facts cannot be supposed, like those in a Romance, to be in the Choice of the Author, to make them more marvellous, by Invention; if I should happen to sink into a little farther Insignificancy, let the simple Truth of what I have farther to say, be my Excuse for it. I am obliged, therefore, to make the Experiment, by shewing you the Conduct of a Theatrical Ministry in such Lights, as on various Occasions it appear'd in.

Tho' *Wilks* had more Industry, and Application, than any Actor I had ever known, yet we found it possible that those necessary Qualities might sometimes be so misconducted, as not only to make them useles, but hurtful to our Common-wealth; for while he was impatient to be foremost, in every thing, he frequently shock'd the honest Ambition of others, whose Measures might have been more serviceable, could his Jealousy have given way to them. His own Regards for himself, therefore, were, to avoid a disagreeable

able Dispute with him, too often complied with : But this leaving his Diligence, to his own Conduct, made us, in some Instances, pay dearly for it : For Example ; he would take as much, or more Pains in forwarding to the Stage, the Water-gruel Work of some insipid Author, that happen'd rightly to make his Court to him, than he would for the best Play, wherein it was not his Fortune to be chosen for the best Character. So great was his Impatience to be employ'd, that I scarce remember, in twenty Years, above one profitable Play, we could get to be reviv'd, wherein he found he was to make no considerable Figure, independent of him : But the *Tempest* having done Wonders formerly, he could not form any Pretensions, to let it lie longer dormant : However, his Coldness to it was so visible, that he took all Occasions to postpone, and discourage its Progress, by frequently taking up the Morning-Stage with something more to his Mind. Having been myself particularly solicitous for the reviving this Play, *Dogget* (for this was before *Booth* came into the Management) consented that the extraordinary Decorations, and Habits, should be left to my Care, and Direction, as the fittest Person, whose Temper could jostle through the petulant Opposition, that he knew *Wilks* would be always offering to it, because he had but a middling Part in it, that of *Ferdinand* : Notwithstanding which, so it happen'd, that the Success of it shew'd (not to take from the Merit of *Wilks*) that it was possible to have good Audiences, without his extraordinary Assistance. In the first six Days of acting it, we paid all our constant, and incidental Expence, and shar'd each of us a hundred Pounds :

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The greatest Profit that in so little a Time had yet been known within my Memory! But, alas! what was paltry Pelf, to Glory? That was the darling Passion of *Wilks's* Heart! and not to advance in it, was, to so jealous an Ambition, a painful Retreat, a mere Shade to his Laurels! and the common Benefit was but a poor Equivalent, to his want of particular Applause! To conclude, not Prince *Lewis* of *Baden*, though a Confederate General, with the Duke of *Marlborough*, was more inconsolable, upon the memorable Victory at *Blenheim*, at which he was not present, than our Theatrical Hero was, to see any Action prosperous, that he was not himself at the Head of. If this then was an Infirmary in *Wilks*, why may not my shewing the same Weakness in so great a Man, mollify the Imputation, and keep his Memory in Countenance.

This laudable Appetite for Fame, in *Wilks*, was not, however, to be fed, without that constant Labour, which only himself was able to come up to: He therefore bethought him of the means, to lessen the Fatigue, and at the same time, to heighten his Reputation; which was by giving up, now and then, a Part to some raw Actor, who he was sure would disgrace it, and consequently put the Audience in mind of his superior Performance: Among this Sort of Indulgences to young Actors, he happen'd once to make a Mistake, that set his Views in a clear Light. The best Criticks, I believe, will allow, that in *Shakespear's Macbeth*, there are in the Part of *Macduff* two Scenes, the one of Terror, in the second Act; and the other of Compassion, in the fourth, equal to any that dramattick Poetry has

has produc'd: These Scenes *Wilks* had acted with Success, tho' far short of that happier Skill and Grace, which *Monfort* had formerly shewn, in them. Such a Part, however, one might imagine would be one of the last, a good Actor would chuse to part with: But *Wilks* was of a different Opinion; for *Macbeth* was thrice as long, had more great Scenes of Action, and bore the Name of the Play: Now, to be a Second in any Play, was what he did not much care for, and had been seldom us'd to: This Part of *Macduff*, therefore, he had given to one *Williams*, as yet no extraordinary, though a promising Actor. *Williams*, in the Simplicity of his Heart, immediately told *Booth*, what a Favour *Wilks* had done him. *Booth*, as he had Reason, thought *Wilks* had here carried his Indulgence, and his Authority, a little too far; for as *Booth* had no better a Part, in the same Play, than that of *Banquo*, he found himself too much disregarded, in letting so young an Actor take Place of him: *Booth*, therefore, who knew the Value of *Macduff*, propos'd to do it himself, and to give *Banquo* to *Williams*; and to make him farther Amends, offer'd him any other of his Parts that he thought might be of Service to him. *Williams* was content with the Exchange, and thankful for the Promise. This Scheme, indeed, (had it taken Effect) might have been an Ease to *Wilks*, and possibly no Disadvantage to the Play; but softly——That was not quite what we had a mind to! No sooner then, came this Proposal to *Wilks*, but off went the Masque, and out came the Secret! For though *Wilks* wanted to be eas'd of the Part, he did not desire to be *excell'd* in it; and as he was not sure but that might be
the

the case, if *Booth* were to act it, he wisely retracted his own Project, took *Macduff* again to himself, and while he liv'd, never had a Thought of running the same Hazard, by any farther Offer to resign it.

Here, I confess, I am at a Loss for a Fact in History, to which this can be a Parallel! To be weary of a Post, even to a real Desire of resigning it; and yet to chuse, rather to drudge on in it, than suffer it to be well supply'd (though to share in that Advantage) is a Delicacy of Ambition, that *Machiavel* himself has made no mention of: Or if in old *Rome*, the Jealousy of any pretended Patriot, equally inclin'd to abdicate his Office, may have come up to it; 'tis more than my reading remembers.

As nothing can be more impertinent, than shewing too frequent a Fear, to be thought so, I will, without farther Apology, rather risque that Imputation, than not tell you another Story, much to the same Purpose, and of no more Consequence than my last. To make you understand it, however, a little Preface will be necessary.

If the Merit of an Actor (as it certainly does) consists more in the Quality, than the Quantity of his Labour; the other Managers had no visible Reason to think, this needless Ambition of *Wilks*, in being so often, and sometimes so unnecessarily employ'd, gave him any Title to a Superiority; especially when our Articles of Agreement, had allow'd us all to be equal. But what are narrow Contracts to great Souls with growing Desires? *Wilks* therefore, who thought himself lessen'd, in appealing to any Judgment, but his own, plainly discovered by his restless Behaviour

haviour (though he did not care to speak out) that he thought he had a Right to some higher Consideration, for his Performance: This was often *Booth's* Opinion, as well as my own. It must be farther observ'd, that he actually had a separate Allowance of Fifty Pounds a Year, for writing our daily Play-Bills, for the Printer: Which Province, to say the Truth, was the only one we car'd to trust to his particular Intendance, or could find out for a Pretence to distinguish him. But, to speak a plainer Truth, this Pension, which was no part of our original Agreement, was merely paid to keep him quiet, and not that we thought it due to so insignificant a Charge, as what a Prompter had formerly executed. This being really the Case, his frequent Complaints of being a Drudge to the Company, grew something more, than disagreeable to us: For we could not digest the Imposition of a Man's setting himself to work, and then bringing in his own Bill for it. *Booth*, therefore, who was less easy, than I was, to see him so often setting a Merit upon this Quantity of his Labour, which neither could be our Interest, or his own to lay upon him; propos'd to me, that we might remove this pretended Grievance, by reviving some Play, that might be likely to live, and be easily acted, without *Wilks's* having any Part in it. About this time, an unexpected Occasion offer'd itself, to put our Project, in practice: What follow'd our Attempt, will be all (if any thing be) worth Observation, in my Story.

In 1725, we were call'd upon, in a manner, that could not be resist'd, to revive the *Provok'd Wife*, a Comedy, which, while we found our
Account,

Account, in keeping the Stage clear of those loose Liberties, it had formerly, too justly been charg'd with, we had laid aside, for some Years. The Author, Sir *John Vanbrugh*, who was conscious of what it had too much of, was prevail'd upon, to substitute a new-written Scene in the Place of one, in the fourth Act, where the Wantonness of his Wit, and Humour, had (originally) made a Rake talk like a Rake, in the borrow'd Habit of a Clergyman: To avoid which Offence, he clapt the same Debauchee, into the Undress of a Woman of Quality: Now the Character, and Profession of a fine Lady, not being so indelibly sacred as that of a Churchman; whatever Follies he expos'd, in the Petticoat, kept him, at least, clear of his former Prophaneness, and were now innocently ridiculous to the Spectator.

This Play being thus refitted for the Stage, was, as I have observ'd, call'd for, from Court, and by many of the Nobility. Now, then, we thought was a proper time to come to an Explanation with *Wilks*: Accordingly, when the Actors were summon'd to hear the Play read, and receive their Parts; I address'd myself to *Wilks*, before them all, and told him, That as the Part of *Constant*, which he seem'd to chuse, was a Character of less Action, than he generally appear'd in, we thought this might be a good Occasion, to ease himself, by giving it to another.—Here he look'd grave.—That the Love-Scenes of it were rather serious, than gay, or humourous, and therefore might sit very well upon *Booth*.—Down dropt his Brow, and furl'd were his Features.—That if we were never to revive a tolerable Play without him, what would become of us, in case of his Indisposition?—
Here

Here he pretended to stir the Fire.—That as he could have no farther Advantage, or Advancement, in his Station, to hope for, his acting in this Play was but giving himself an unprofitable Trouble, which neither *Booth*, nor I, desired to impose upon him.—Softly.—Now the Pill began to gripe him.—In a Word, this provoking Civility plung'd him into a Passion, which he was no longer able to contain; out it came, with all the Equipage of unlimited Language, that on such Occasions his Displeasure usually set out with; but when his Reply was stript of those Ornaments, it was plainly this: That he look'd upon all I had said, as a concerted Design, not only to signalize ourselves, by laying him aside; but a Contrivance to draw him into the Disfavour of the Nobility, by making it suppos'd his own Choice, that he did not act in a Play so particularly ask'd for; but we should find, he could stand upon his own Bottom, and it was not all our little cabaling should get our Ends of him. To which I answer'd, with some Warmth, That he was mistaken in our Ends; for those, Sir, said I, you have answer'd already, by shewing the Company, you cannot bear to be left out of any Play. Are not you every Day complaining of your being over-labour'd? And now, upon our first offering to ease you, you fly into a Passion, and pretend to make that a greater Grievance, than t'other. But, Sir, if your being In, or Out of the Play, is a Hardship, you shall impose it upon yourself: The Part is in your Hand, and to us, it is a Matter of Indifference now, whether you take it, or leave it. Upon this, he threw down the Part upon the Table, cross'd his Arms, and fate knock-

ing

ing his Heel, upon the Floor, as seeming to threaten most, when he said least; but when nobody persuaded him to take it up again, *Booth*, not chusing to push the Matter too far, but rather to split the Difference of our Dispute, said, That for his Part, he saw no such great Matter in acting every Day; for he believed it the wholesomest Exercise in the World; it kept the Spirits in Motion, and always gave him a good Stomach. Though this was, in a manner, giving up the Part to *Wilks*, yet it did not allow, he did us any Favour in receiving it. Here, I observ'd Mrs. *Oldfield* began to titter, behind her Fan: But *Wilks*, being more intent upon what *Booth* had said, reply'd, Every one could best feel for himself, but he did not pretend to the Strength of a Pack-horse; therefore if Mrs. *Oldfield* would chuse any body else to play with her, he should be very glad to be excus'd: This throwing the Negative upon Mrs. *Oldfield*, was, indeed, a sure way to save himself; which I could not help taking notice of, by saying, It was making but an ill Compliment, to the Company, to suppose there was but one Man in it, fit to play an ordinary Part with her. Here Mrs. *Oldfield* got up, and turning me half round to come forward, said, with her usual Frankness, Pooh! you are all a Parcel of Fools, to make such a Rout about nothing! Rightly judging, that the Person, most out of humour, would not be more displeas'd at her calling us all, by the same Name. As she knew too, the best way of ending the Debate, would be to help the Weak; she said, she hop'd Mr. *Wilks* would not so far mind what had past, as to refuse his acting the Part, with her; for too' it
might

might not be so good, as he had been us'd to; yet, she believed, those who had bespoke the Play, would expect to have it done to the best Advantage; and it would make but an odd Story abroad, if it were known, there had been any Difficulty in that point among ourselves. To conclude, *Wilks* had the Part, and we had all we wanted; which was an Occasion to let him see, that the Accident, or Choice of one Manager's being more employ'd than another, would never be allow'd a Pretence, for altering our Indentures, or his having an extraordinary Consideration for it.

However disagreeable it might be, to have this unfociable Temper daily to deal with; yet I cannot but say, that from the same impatient Spirit, that had so often hurt us, we still drew valuable Advantages: For as *Wilks* seem'd to have no Joy, in Life, beyond his being distinguish'd on the Stage; we were not only sure of his always doing his best, there, himself; but of making others more careful, than without the Rod of so irascible a Temper over them, they would have been. And I much question, if a more temperate, or better Usage of the hired Actors, could have so effectually kept them to Order. Not even *Betterton* (as we have seen) with all his good Sense, his great Fame, and Experience, could, by being only a quiet Example of Industry himself, save his Company from falling, while neither Gentleness could govern, or the Consideration of their common Interest reform them. Diligence, with much the inferior Skill, or Capacity, will beat the best negligent Company, that ever came upon a Stage. But when a certain dreaming Idleness, or jolly
Negli-

Negligence of Rehearsals gets into a Body of the Ignorant, and Incapable (which before *Wilks* came into *Drury-Lane*, when *Powel* was at the Head of them, was the Case of that Company) then, I say, a sensible Spectator might have look'd upon the fallen Stage, as *Portius* in the Play of *Cato*, does upon his ruin'd Country, and have lamented it, in (something near) the same Exclamation, *viz.*

— O ye immortal Bards!

What Havock do these Blockheads make among your Works!

*How are the boasted Labours of an Age,
Defac'd, and tortur'd, by ungracious Action?* 7

Of these wicked Doings, *Dryden* too complains in one of his Prologues, at that Time, where speaking of such lewd Actors, he closes a Couplet with the following Line, *viz.*

And murder Plays, which they miscall Reviving.

The great Share, therefore, that *Wilks*, by his exemplary Diligence, and Impatience of Neglect, in others, had in the Reformation of this Evil, ought in Justice to be remembered; and let my own Vanity here take Shame, to itself, when I confess, That had I had half his Application, I still think I might have shewn myself twice the Actor, that in my highest State of Favour, I appear'd to be. But, if I have any Excuse for that Neglect (a Fault, which if I loved not Truth, I need not have mentioned) it is, that so much of my Attention was taken up in an incessant Labour

to

to guard against our private Animofities, and pre-
 ferve a Harmony, in our Management, that I
 hope, and believe, it made ample Amends, for
 whatever Omiffion, my Auditors might fometimes
 know it coft me fome pains to conceal. But Na-
 ture takes care to beftow her Bleffings, with a
 more equal Hand than Fortune does, and is fel-
 dom known to heap too many upon one Man:
 One tolerable Talent, in an Individual, is enough
 to preſerve him, from being good for nothing;
 and, if that was not laid to my Charge, as an
 Actor, I have in this Light too, lefs to complain
 of, than to be thankful for.

Before I conclude my Hiſtory, it may be ex-
 pected, I ſhould give ſome further View of theſe
 my laſt Cotemporaries of the Theatre, *Wilks*, and
Booth, in their different acting Capacities. If I
 were to paint them in the Colours they laid upon
 one another, their Talents would not be ſhewn
 with half the Commendation, -I am inclined to
 beſtow upon them, when they are left to my own
 Opinion. But People of the ſame Profeſſion, are
 apt to ſee themſelves in their own clear Glaſs of
 Partiality, and look upon their Equals through a
 Miſt of Prejudice. It might be imagin'd too,
 from the difference of their natural Tempers, that
Wilks ſhould have been more blind, to the Excel-
 lencies of *Booth*, than *Booth* was to thoſe of *Wilks*;
 but it was not ſo: *Wilks* would ſometimes com-
 mend *Booth* to me; but when *Wilks* excell'd, the
 other was ſilent: *Booth* ſeem'd to think nothing
 valuable, that was not tragically Great, or Mar-
 vellous: Let that be as true, as it may; yet I have
 often thought, that from his having no Taſte of
 Humour himſelf, he might be too much inclin'd

to depreciate the Acting of it in others. The very slight Opinion, which in private Conversation with me, he had of *Wilks's* acting Sir *Harry Wildair*, was certainly more, than could be justified; not only from the general Applause that was against that Opinion (tho' Applause is not always infallible) but from the visible Capacity which must be allow'd to an Actor, that could carry such slight Materials to such a height of Approbation: For tho' the Character of *Wildair*, scarce in any one Scene will stand against a just Criticism; yet in the Whole, there are so many gay, and false Colours of the fine Gentleman, that nothing but a Vivacity in the Performance, proportionably extravagant, could have made them so happily glare, upon a common Audience.

Wilks, from his first setting out, certainly form'd his manner of Acting, upon the Model of *Monfort*; as *Booth* did his, on that of *Betterton*. But ——— *Haud passibus æquis*: I cannot say, either of them came up to their Original. *Wilks* had not that easy regulated Behaviour, or the harmonious Elocution of the One, nor *Booth* that Conscious Aspect of Intelligence, nor requisite Variation of Voice, that made every Line the Other spoke seem his own, natural, self-deliver'd Sentiment: Yet there is still room for great Commendation of Both the first mentioned; which will not be so much diminish'd, in my having said, they were only excell'd by such Predecessors, as it will be rais'd, in venturing to affirm, it will be a longer time, before any Successors will come near them. Thus one of the greatest Praises given to *Virgil* is, that no Successor in Poetry came so near Him, as He himself did to *Homer*.

Though the Majority of Publick Auditors are but bad Judges of Theatrical Action, and are often deceiv'd into their Approbation of what has no solid Pretence to it; yet, as there are no other appointed Judges to appeal to, and as every single Spectator has a Right to be one of them, their Sentence will be definitive, and the Merit of an Actor must, in some degree, be weigh'd by it: By this Law, then, *Wilks* was pronounced an Excellent Actor; which if the few true Judges did not allow him to be, they were at least too candid to slight, or discourage him. *Booth* and he were Actors so directly opposite in their Manner, that, if either of them could have borrowed a little of the other's Fault, they would Both have been improv'd by it: If *Wilks* had sometimes too violent a Vivacity; *Booth* as often contented himself with too grave a Dignity: The Latter seem'd too much to heave up his Words, as the other to dart them to the Ear, with too quick and sharp a Vehemence: Thus *Wilks*, would too frequently break into the Time and Measure of the Harmony, by too many spirited Accents, in one Line; and *Booth*, by too solemn a Regard to Harmony, would as often lose the necessary Spirit of it: So that (as I have observ'd) could we have sometimes rais'd the one, and sunk the other, they had both been nearer to the mark. Yet this could not be always objected to them: They had their Intervals of unexceptionable Excellence, that more, than balanc'd their Errors. The Master-piece of *Booth* was *Othello*: There, he was most in Character, and seem'd not more to animate, or please himself, in it, than his Spectators. 'Tis true, he owed his last, and highest Advancement, to his
 acting

acting *Cato*: But it was the Novelty, and critical Appearance of that Character, that chiefly swell'd the Torrent of his Applause: For let the Sentiments of a declaiming Patriot have all the Sublimity, that Poetry can raise them to; let them be deliver'd too, with the utmost Grace, and Dignity of Elocution, that can recommend them to the Auditor: Yet this is but one Light, wherein the Excellence of an Actor can shine: But in *Othello* you may see him, in the Variety of Nature: There the Actor is carried through the different Accidents of domestick Happiness, and Misery, occasionally torn, and tortur'd by the most distracting Passion, that can raise Terror, or Compassion, in the Spectator. Such are the Characters that a Master Actor would delight in; and therefore in *Othello*, I may safely aver, that *Booth* shew'd himself thrice the Actor, that he could in *Cato*. And yet his Merit in acting *Cato* need not be diminish'd by this Comparison.

Wilks often regretted, that in Tragedy, he had not the full, and strong Voice of *Booth* to command, and grace his Periods with: But *Booth* us'd to say, That if his Ear had been equal to it, *Wilks* had Voice enough to have shewn himself a much better Tragedian. Now tho' there might be some Truth in this; yet these two Actors were of so mixt a Merit, that even in Tragedy, the Superiority was not always on the same side: In Sorrow, Tenderness, or Resignation, *Wilks* plainly had the Advantage, and seem'd more pathetically to feel, look, and express his Calamity: But, in the more turbulent Transports of the Heart, *Booth* again bore the Palm, and left all Competitors behind him. A Fact perhaps will set this Difference, in

a clearer Light. I have formerly seen *Wilks* act *Othello*, and *Booth* the *Earl of Essex*, in which they both miscarried: Neither the exclamatory Rage, or Jealousy of the one, or the plaintive Distresses of the other, were happily executed, or became either of them; though in the contrary Characters, they were both excellent.

When an Actor becomes, and naturally Looks the Character he stands in, I have often observ'd it to have had as fortunate an Effect, and as much recommended him to the Approbation of the common Auditors, as the most correct, or judicious Utterance of the Sentiments: This was strongly visible, in the favourable Reception *Wilks* met with in *Hamlet*, where I own the Half of what he spoke, was as painful to my Ear, as every Line, that came from *Betterton* was charming; and yet it is not impossible, could they have come to a Poll, but *Wilks* might have had a Majority of Admirers: However, such a Division had been no Proof, that the Præeminence had not still remain'd in *Betterton*; and if I should add, that *Booth* too, was behind *Betterton* in *Othello*, it would be saying no more, than *Booth* himself had Judgment, and Candour enough to know, and confess. And if both he, and *Wilks*, are allow'd, in the two above-mention'd Characters, a second Place, to so great a Master, as *Betterton*, it will be a Rank of Praise, that the best Actors, since my Time, might have been proud of.

I am now come towards the End of that Time, through which our Affairs had long gone forward in a settled Course of Prosperity. From the Visible Errors of former Managements, we had, at last, found the necessary Means to bring our private

vate Laws, and Orders, into the general Observance, and Approbation of our Society: Diligence, and Neglect, were under an equal Eye; the one never fail'd of its Reward, and the other, by being very rarely excused, was less frequently committed. You are now to consider us in our height of Favour, and so much in fashion, with the politer part of the Town, that our House, every *Saturday*, seem'd to be the appointed Assembly of the First Ladies of Quality: Of this too, the common Spectators were so well appriz'd, that for twenty Years successively, on that Day, we scarce ever fail'd of a crowded Audience; for which Occasion we particularly reserv'd our best Plays, acted in the best Manner we could give them.

Among our many necessary Reforms; what not a little preserv'd to us the Regard of our Auditors, was the Decency of our clear Stage; from whence we had now, for many Years, shut out those idle Gentlemen, who seem'd more delighted to be pretty Objects themselves, than capable of any Pleasure, from the Play: Who took their daily Stands, where they might best elbow the Actor, and come in for their Share of the Auditor's Attention. In many a labour'd Scene of the warmest Humour, and of the most affecting Passions, have I seen the best Actors disconcerted, while these buzzing Muscatos have been fluttering round their Eyes, and Ears. How was it possible an Actor, so embarrass'd, should keep his Impatience, from entering into that different Temper which his personated Character might require him to be Master of.

Future Actors may perhaps wish I would set this Grievance in a stronger Light; and, to say

the Truth, where Auditors are ill-bred, it cannot well be expected, that Actors should be polite. Let me therefore shew, how far an Artist in any Science is apt to be hurt by any sort of Inattention to his Performance.

While the famous *Corelli*, at *Rome*, was playing some musical Composition of his own, to a select Company in the private Apartment of his Patron-Cardinal, he observed, in the height of his Harmony, his Eminence was engaging, in a detach'd Conversation; upon which he suddenly stopt short, and gently laid down his Instrument: The Cardinal, surpriz'd at the unexpected Cessation, ask'd him, if a String was broke? To which, *Corelli*, in an honest Consciousness of what was due to his Musick, reply'd, No, Sir, I was only afraid I interrupted Business. His Eminence, who knew that a Genius could never shew itself to Advantage, where it had not its proper Regards, took this Reproof in good Part, and broke off his Conversation, to hear the whole *Concerto* play'd over again.

Another Story will let us see, what Effect a mistaken Offence of this kind had upon the *French* Theatre; which was told me by a Gentleman of the long Robe, then at *Paris*, and who was himself the innocent Author of it. At the Tragedy of *Zaire*; while the celebrated Mademoiselle *Goffin* was delivering a Soliloquy, this Gentleman was seiz'd with a sudden Fit of Coughing, which gave the Actress some Surprize, and Interruption; and his Fit increasing, she was forced to stand silent so long, that it drew the Eyes of the uneasy Audience upon him; when a *French* Gentleman leaning forward to him, ask'd him, If this Actress
had

had given him any particular Offence, that he took so publick an Occasion to resent it? The *English* Gentleman, in the utmost Surprize, assured him, So far from it, that he was a particular Admirer of her Performance; that his Malady was his real Misfortune, and if he apprehended any Return of it, he would rather quit his Seat, than disoblige either the Actress, or the Audience.

This publick Decency in their Theatre, I have myself seen carried so far, that a Gentleman in their *second Lodge*, or Middle-Gallery, being observ'd to sit forward himself, while a Lady sat behind him, a loud Number of Voices call'd out to him, from the Pit, *Place à la Dame! Place à la Dame!* When the Person so offending, either not apprehending the Meaning of the Clamour, or possibly being some *John Trott*, who fear'd no Man alive; the Noise was continued for several Minutes; nor were the Actors, though ready on the Stage, suffer'd to begin the Play, till this unbred Person was laugh'd out of his Seat, and had placed the Lady before him.

Whether this Politeness, observ'd at Plays, may be owing to their Clime, their Complexion, or their Government, is of no great Consequence; but, if it is to be acquir'd, methinks it is pity our accomplish'd Countrymen, who every Year, import so much of this Nation's gawdy Garniture, should not, in this long Course of our Commerce with them, have brought over a little of this Theatrical Good-breeding too.

I have been the more copious upon this Head, that it might be judg'd, how much it stood us upon, to have got rid of those improper Spectators, I have been speaking of: For whatever Re-

gard we might draw by keeping them at a Distance, from our Stage, I had observed, while they were admitted behind our Scenes, we but too often shew'd them the wrong Side of our Tapestry; and that many a tolerable Actor was the less valued, when it was known, what ordinary Stuff he was made of.

Among the many more disagreeable Distresses, that are almost unavoidable, in the Government of the Theatre, those we so often met with from the Persecution of bad Authors, were what we could never entirely get rid of. But let us state both our Cases, and then see, where the Justice of the Complaint lies. 'Tis true, when an ingenious Indigent had taken, perhaps, a whole Summer's Pains, *invitâ Minervâ*, to heap up a Pile of Poetry, into the Likeness of a Play, and found, at last, the gay Promise of his Winter's Support, was rejected, and abortive, a Man almost ought to be a Poet himself, to be justly sensible of his Distress! Then, indeed, great Allowances ought to be made for the severe Reflections, he might naturally throw upon those pragmatistical Actors, who had no Sense or Taste of good Writing. And yet, if his Relief was only to be had, by his imposing a bad Play upon a good Set of Actors, methinks the Charity that first looks at home, has as good an Excuse for its Coldness, as the unhappy Object of it had a Plea for his being reliev'd, at their Expence. But immediate Want was not always confess'd their Motive for Writing; Fame, Honour, and *Parnassian* Glory had sometimes taken a romantick Turn in their Heads; and then they gave themselves the Air of talking to us, in a higher Strain — Gentlemen
were

were not to be so treated! the Stage was like to be finely govern'd, when Actors pretended to be Judges of Authors, &c. But, dear Gentlemen! if they were good Actors, why not? How should they have been able to act, or rise to any Excellence, if you supposed them not to feel, or understand what you offered them? Would you have reduc'd them, to the mere Mimickry of Parrots, and Monkeys, that can only prate, and play a great many pretty Tricks, without Reflection? Or how are you sure, your Friend, the infallible Judge, to whom you read your fine Piece, might be sincere in the Praises he gave it? Or, indeed, might not you have thought the best Judge a bad one, if he had disliked it? Consider too, how possible it might be, that a Man of Sense would not care to tell you a Truth, he was sure you would not believe! And, if neither *Dryden*, *Congreve*, *Steele*, *Addison*, nor *Farquhar*, (if you please) ever made any Complaint of their Incapacity to judge, why is the World to believe the Sights you have met with from them, are either undeserved, or particular? Indeed! indeed, I am not conscious that we ever did you, or any of your Fraternity the least Injustice! Yet this was not all we had to struggle with; to supersede our Right of rejecting, the Recommendation, or rather Imposition of some great Persons (whom it was not Prudence to disoblige) sometimes came in, with a high Hand, to support their Pretensions; and then, *cout que cout*, acted it must be! So when the short Life of this wonderful Nothing was over, the Actors were, perhaps, abus'd in a Preface, for obstructing the Success of it, and the Town publickly damn'd us, for our private Civility.

I cannot part with these fine Gentlemen Authors, without mentioning a ridiculous *Disgraccia*, that befel one of them, many Years ago: This solemn Bard, who, like *Bays*, only writ for Fame, and Reputation; on the second Day's publick Triumph of his Muse, marching in a stately full-bottom'd Perriwig into the Lobby of the House, with a Lady of Condition in his Hand, when raising his Voice to the Sir *Fopling* Sound, that became the Mouth of a Man of Quality, and calling out—Hey! Box-keeper, where is my Lady such-a-one's Servant, was unfortunately answer'd, by honest *John Trott*, (which then happen'd to be the Box-keeper's real Name) Sir, we have dismiss'd, there was not Company enough to pay Candles. In which mortal Astonishment, it may be sufficient to leave him. And yet had the Actors refus'd this Play, what Resentment might have been thought too severe for them?

Thus was our Administration often censured for Accidents, which were not in our Power to prevent: A possible Case, in the wisest Governments. If therefore some Plays have been prefer'd to the Stage, that were never fit to have been seen there, let this be our best Excuse for it. And yet, if the Merit of our rejecting the many bad Plays, that press'd hard upon us, were weigh'd against the few, that were thus impos'd upon us, our Conduct, in general, might have more Amendments of the Stage to boast of, than Errors to answer for. But it is now time to drop the Curtain.

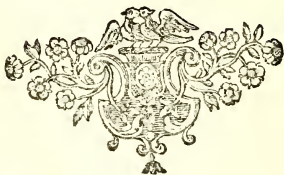
During our four last Years, there happen'd so very little unlike what has been said before, that I shall conclude, with barely mentioning those
unavoid-

unavoidable Accidents, that drew on our Dissolution. The first, that for some Years had led the way to greater, was the continued ill State of Health, that render'd *Booth* incapable of appearing on the Stage. The next was the Death of *Mrs. Oldfield*, which happen'd on the 23d of *October*, 1730. About the same Time too *Mrs. Porter*, then in her highest Reputation for Tragedy, was lost to us, by the Misfortune of a dislocated Limb, from the overturning of a *Chaise*. And our last Stroke was the Death of *Wilks*, in *September*, in the Year following, 1731.

Notwithstanding such irreparable Losses, whether, when these favourite Actors were no more to be had, their Successors might not be better borne with, than they could possibly have hop'd, while the former were in being; or that the generality of Spectators, from their want of Taste, were easier to be pleas'd, than the few who knew better: Or that at worst, our Actors were still preferable to any other Company, of the several, then subsisting: Or to whatever Cause it might be imputed, our Audiences were far less abated, than our Apprehensions had suggested. So that, tho' it began to grow late in Life with me; having still Health, and Strength enough, to have been as useful on the Stage, as ever, I was under no visible Necessity of quitting it: But so it happen'd, that our surviving Fraternity having got some chimerical, and as I thought, unjust Notions into their Heads, which though I knew they were without much Difficulty to be surmounted; I chose not, at my time of Day, to enter into new Contentions; and, as I found an Inclination in some of them, to purchase the whole Power of
the

the Patent into their own Hands; I did my best, while I staid with them, to make it worth their while to come up to my Price; and then patiently sold out my Share, to the first Bidder, wishing the Crew, I had left in the Vessel, a good Voyage.

What Commotions the Stage fell into, the Year following, or from what Provocations, the greatest Part of the Actors revolted, and set up for themselves, in the little House, in the *Hay-Market*, lies not within the Promise of my Title-Page to relate: Or as it might set some Persons living, in a Light, they possibly might not chuse to be seen in, I will rather be thankful, for the involuntary Favour they have done me, than trouble the Publick, with private Complaints of fancied, or real Injuries.





THE
RISE and PROGRESS
OF THE
ENGLISH THEATRE,
FROM

Its earliest Beginning, to the Death of
King *CHARLES* the First.

*Extracted from the Preface to the Collection of
Old Plays, in 12 vols.*

BEFORE I proceed to my principal Design, it may not be unentertaining to the Reader, just to take a View of the great Similarity that appears in the Rise and Progress of the modern Stage, in all the principal Countries of *Europe*. The *Italian* is perhaps the earliest of the modern Theatres; nay, they pretend it was never intirely silent from the Imperial

*Italian
Theatre.*

Times;

Times. But tho' there might be some insipid Buffooneries, performed by idle People strolling about from Town to Town, and acting in open and publick Places to the Mob they gather'd round them; yet they had no Poetry till the Time of the * *Provençals*, nor any thing like a Theatre, till they began to exhibit the *Mysteries of Religion*. And these, as is affirmed by *Octavio Pancirolli*, in his *Tesoro Nascasto di Foma*, begun but with the Establishment of the Fraternity *del Gonfalone*, in the Year 1264: From the Statutes of which Company he quotes the following Paragraph.

‘ The principal Design of our Fraternity, being
 ‘ to represent the Passion of *Jesus Christ*; we or-
 ‘ dain, that when the Mysteries of the said Pas-
 ‘ sion

* *Bouche*, in his History of *Provence*, says, the *Provençal* Poets began to be esteemed throughout *Europe* in the twelfth Century, and were at the Height of their Credit about the Middle of the fourteenth. Their Poetry consisted of pastoral Songs, Sonnets, *Scrventes* and *Tensons*, i. e. Satires and Love-Disputes. And in the List of their Poets are found Persons of the first Dignity. In particular the Emperor *Frederick* the First, and our King *Richard*, surnamed *Cœur de Lion*. This Poetry receiv'd its fatal Stroke in the Death of *Joan* the First, Queen of *Naples*, and Countess of *Provence*; for neither *Lewis* the First, her adopted Son, nor *Lewis* the Second, his Successor, shew'd any Regard to it. *Le fin de cette Poësie fut le Commencement celle des Italiens*; for all there before *Danté* were rather Rhimers than Poets: He and *etrarch* were *les deux vraies Fontaines de la Poësie Italienne*; mais *Fontaines, qui pierent leurs sources dans la Poësie Provençale*.

‘ sion are represented, our ancient Orders be ever
 ‘ observ’d; together with what shall be pre-
 ‘ scrib’d by the general Congregation.’ But *Cres-*
sembini, in his History of Poetry, says, the first
 Piece of this Nature was written by *Francis Be-*
liari on the Story of *Abraham* and *Isaac*; and
 acted at *Florence*, in the Church of *St. Mary*
Magdalen, about 1449: And that about the same
 time, or soon after, the History of *Christ’s* Pas-
 sion was first represented in the *Colliseum* at *Rome*.
 These two Accounts I will leave to be adjusted
 by the Criticks.

The *Spanish* Theatre boasts great
 Antiquity; but it is difficult to fix its *Spanish*
 precise Æra. Their first Theatrical *Theatre*.
 Pieces were small Farces of one Act,
 call’d *Entermises*, or *Jordanas*, which they per-
 form’d in Thorough-fares, or the most publick
 Places of the Towns. The Action of the Piece
 turn’d upon some Subject of ridiculous and low
 Life; which being heighten’d with Strokes of
 Wit and Satire, and perform’d with antick Ges-
 tures, made an Entertainment not unlike the
Latin Mimes. To these succeeded what they
 call’d the *Autos Sacramentales*; being indeed My-
 steries, but more artificial than those of the rest
 of *Europe*, which were simple Representations,
 while these were always allegorical. There are
 prodigious Numbers of them in *Spain*, but those
 of *Calderon* are reckon’d the best.

The *French* pretend to draw the
 Original of their Drama from the *Pro-* *French*
vençal Poets in the thirteenth Cen- *Theatre*.
 tury. I suppose because one *Nouez*,
 who died in the Year 1220, is mention’d by
Nostra-

Nostradamus as a good Actor. This Man by going about to the Houses of the Nobility, singing, dancing, and making Faces, gain'd not only a good Livelihood, but much Applause. He had, they tell us, the Art of speaking either in a Man's or a Woman's Key, and by changing his Accent, Gesture, and Countenance at Pleasure, could himself personate two Actors. These kinds of extempore Farces, or Dialogues, continued till they were displaced by the Exhibition of the Mysteries. The first, of which we have any Account, was the Mystery of the Passion, represented at *St. Maur's* in 1398. But the *French Theatre*, tho' it got as early rid of these Barbarities as any other, yet continued long very rude and imperfect, and destitute of all good Comedy till the Time of *Corneille* and *Moliere*; the former born in 1606, the latter in 1621.

The *Dutch Theatre* had its Original from what they call in that Country *Reden Ryckers Kamcran*, that is, Companies or Societies of Rhetoricians and Poets, not unlike the Academies in *Italy*. The Members of these Societies were the Wits of the Place, who, when any one was married, buried, prefer'd to an Office, &c. were applied to for Epithalamiums, Elegies, or Panegyrick. They also compos'd theatrical Pieces, which they acted in the Society Room; from whence these old Pieces are call'd Society Plays, as those of *Italy* were call'd Academy Plays. Sometimes the *Reden Ryckers*, or Poets of one Village, went to perform their Pieces at Fair-times in another; which, in its turn, gave the first its Revenge. Sometimes again, the Poets of one Village dis-

- puted

puted the Prize of Wit with the Poets of another, in extempore Pieces. These kinds of Entertainments, if they can be properly call'd theatrical, are said to be as old as the Provinces themselves: But the most eminent Piece of their more reform'd Theatre, is, *De Spiegel der Minne*, the Mirror of Love; written by *Colin Van Ryssle*, and printed at *Haerlem* in 1561. The *Dutch*, like all other Theatres in their State of Ignorance, had a great Passion for the Marvellous. In one of their old Tragedies a Princess has her Lover's Head before her on a Plare: To this she sits down and address'es herself, and receives as pertinent Answers as if it had been still upon his Shoulders. But the *Dutch* Theatre is now more refin'd, and these Extravagances are seldom represented but on some State-holiday, to please the common People.

The *Germans* deduce the first Rise of their Theatre from the ancient *German Bards*, who used to sing the Elogies of their Heroes; and I believe with just as much Truth as the *French* do theirs from the *Provençals*. To these Bards, they tell us, succeeded their *Master Sanger*, that is, Master Singers; who form'd themselves into Societies in all the principal Cities of *Germany*. One of these merry Societies is actually subsisting at *Strasburg* to this Day, composed of Shoemakers, Taylors, Weavers, Millers, &c. who enjoy certain Privileges, which they pretend were granted them by *Otho* the Great and *Maximilian* the First: But neither did these attempt any thing dramattick till after the fifteenth Century. About the middle of the sixteenth, a Shoe-

Shoemaker at *Nuremburgh*, named *Haansacks*, composed many dramattick Pieces, both sacred and profane. Among the first are *Adam* and *Eve*, *Jacob* and *Esau*, *Esther*, *Tobias*, *Job*, *Judith*, the *Prodigal Son*, and others; among the latter are, *Jocasta*, *Charon*, *Griselda*, the *Judgment of Paris*, and many others. And this Shoemaker is now in as much Honour among them for his *Mysteries* in Poetry, as *Jacob Behman*, another of the same Craft, for his *Mysteries* in Divinity. But all these were very rude imperfect Pieces; nor did the *German Theatre* arrive to any tolerable Perfection till after the Year 1626, when a Company of *Dutch Players* went to *Hambourg*, and, by exhibiting some Pieces of a more perfect kind, led them to a better Taste. It is not forty Years since the *Mystery of the Passion* was exhibited at *Vicenna*. It consisted of five Acts, and represented in order the *Terrestrial Paradise*, the *Creation of Adam and Eve*, their *Fall*, the *Death of Abel*, *Moses* in the *Desart*, the *Travels of Joseph, Mary*, and the *Child Jesus* into *Egypt*. *Jesus* was represented by a full-grown Lad; but to shew that he was a Child, they fed him on the Stage with *Spoon-Meat*. Then you saw him disputing with the *Doctors* in the *Temple*, his *Prayer* in the *Garden*, his *Seizing*, his *Passion*, his *Death* on the *Cross*, and his *Burial*, which closed the Representation. Thus all the modern Theatres in *Europe* began with *Singing*, *Dancing*, and *extempore* Dialogues or *Farces*; from thence they proceeded to the *Mysteries of Religion*, and till the sixteenth Century none of them attempted to exhibit either *Tragedy* or *Comedy*.

I come

I come now more particularly to consider the Rise and Progress of the *English Stage*, which was the principal *Design* of this *Preface*. It is generally, I believe, imagined, that the *English Stage* rose later than the rest of its Neighbours. Those in this Opinion will, perhaps, wonder to be told of Theatrical Entertainments almost as early as the Conquest; and yet nothing is more certain, if you will believe an honest Monk, one *William Stephanides*, or *Fitz-stephen*, in his *Descriptio Nobilissimæ Civitatis Londoniæ*, who writes thus *; “*London*, instead of common Interludes
 “ belonging to the Theatre, hath Plays of a more
 “ holy Subject; Representations of those Mira-
 “ cles which the holy Confessors wrought, or of
 “ the Sufferings wherein the glorious Constancy
 “ of the Martyrs did appear.” This Author was a Monk of *Canterbury*, who wrote in the Reign of *Henry II.* and died in that of *Richard I.* 1191: And as he does not mention these Representations as Novelties to the People, (for he is describing all the common Diversions in use at that time) we can hardly fix them lower than the Conquest. And this I believe is an earlier Date than any other Nation of *Europe* can produce for their Theatrical Representations. About 140 Years after this, in the Reign of *Edward III.* it was ordained by Act of Parliament, that a Company of Men called
Vagrants,

* *Londoniæ pro spectaculis theatralibus, pro ludis scenicis, ludos habent sanctiores, representationes miraculorum, quæ sancti confessores operati sunt, seu representationes passionum, quibus claruit constantia martyrum.* The whole Piece is preserv'd in *Stow*, and is very curious.

Vagrants, who had made *Masquerades* thro' the whole City, should be whipt out of *London*, because they represented scandalous Things in the little Alehouses, and other Places where the Populace assembled. What the Nature of these scandalous Things were, we are not told; whether lewd and obscene, or impious and profane: But I should rather think the former, for the Word *Masquerades* has an ill Sound, and I believe they were no better in their Infancy than at present. 'Tis true, the *Mysteries of Religion* were soon after this Period made very free with all over *Europe*, being represented in so stupid and ridiculous a manner, that the Stories of the *New Testament* in particular, were thought to encourage *Libertinism* and Infidelity. In all Probability therefore the Actors last mentioned were of that Species called * *Mummers*; these were wont to stroll about the Country dress'd in an antick Manner, dancing, mimicking, and shewing Postures. This Custom is still continued in many Parts of *England*; but it was formerly so general, and drew the common People so much from their Business, that it was deemed a very pernicious Custom: And as these *Mummers* always went mask'd and disguis'd, they but too frequently encouraged themselves to commit violent Outrages, and were guilty of † many lewd Disorders. However, as bad as they were, they

* A Word signifying one who masks and disguises himself to play the Fool, without speaking. Hence, perhaps, comes our Country Word *Mum*; held your tongue, say nothing.

† These Disorders afterwards so much increased, that in the third Year of *Henry VIII.* an Act was

they seem to be the true original Comedians of *England*; and their Excellence altogether consisted, as that of their Successors does in part still, in Mimickry and Humour.

In an Act of Parliament made the fourth Year of *Henry IV.* Mention is made of certain *Wastors, Master-Rimours, Minstrels,* and other Vagabonds, who infested the Land of *Wales*; And it is enacted, that no Master-Rimour, Minstrel, or other Vagabond, be in any wise sustain'd in the Land of *Wales,* to make *Commoiths* or Gatherings upon the People there. What these *Master-Rimours* were, which were so troublesome in *Wales* in particular, I cannot tell; possibly they might be the degenerate Descendants of the ancient Bards. It is also difficult to determine what is meant by their making *Commoiths.* The Word signifies, in *Welch,* any District, or Part of a Hundred or Cantred, containing about one Half of it, that is, 50 Villages; and might possibly be made use of by these *Master-Rimours* when they had fix'd upon a Place to act in, and gave Intimation thereof for ten or twelve Miles round, which is a Circuit that I believe will take in about 50 Villages. And that this was commonly done, appears from *Carew's* Survey of *Cornwall,* which was wrote in Queen *Elizabeth's* Time. Speaking of the Diversions of the People, "The *Guary-Miracle,* (says he) "in *English* a Miracle-Play, is a kind of "Interlude compil'd in *Cornish,* out of some "Scripture-History. For representing it they
" raise

made against *Mummers,* in which the Penalty for felling *Vifors,* or keeping them in any House, was 20 Shillings each *Visor.* *Vide Statutes.*

“ raise an Amphitheatre in some open Field, hav-
 “ ing the Diameter of this inclos d Plain, some
 “ 40 or 50 Foot. The Country People flock
 “ from all Sides many Miles off, to see and hear
 “ it; for they have therein Devils and Devices
 “ to delight as well the Eye as the Ear.” Mr.
Carew has not been so exact as to give us the
 Time when these *Guary-Miracles* were exhibited
 in *Cornwall*; but, by the manner of it, the Cus-
 tom seems to be very ancient.

The Year 1378 is the earliest Date I can find,
 in which express mention is made of the Repre-
 sentation of Mysteries in *England*. In this Year
 the Scholars of *Paul's School* presented a Petition
 to *Richard II.* praying his Majesty “ to prohibit
 “ some unexpert People from presenting the His-
 “ tory of the Old Testament, to the great Pre-
 “ judice of the said Clergy, who have been at
 “ great Expencc in order to represent it publicly
 “ at *Christmas.*” About twelve Years afterwards,
viz. in 1390, the Parish-Clerks of *London* are
 said to have play'd Interludes at *Skinners Well*,
July 18, 19, and 20th. And again, in 1409, the
 tenth Year of *Henry IV.* they acted at *Clerkenwell*
 (which took its Name from this Custom of the
 Parish-Clerks acting Plays there) for eight Days
 successively, a Play concerning the Creation of the
 World, at which were present most of the Nobil-
 ity and Gentry of the Kingdom. These Instances
 are sufficient to prove that we had the Mysteries
 here very early, tho' perhaps not so soon as some
 of our Neighbours. How long they continued to
 be exhibited among us, cannot be exactly deter-
 mined. This Period one might call the dead Sleep
 of the Muses. And when this was over, they did
 not

not presently awake, but, in a kind of Morning Dream, produced the *Moralities* that followed. However, these jumbled Ideas had some Shadow of Meaning. The Mysteries only represented, in a senseless manner, some miraculous History from the Old or New Testament: But in these *Moralities* something of Design appear'd, a Fable and a Moral; something also of Poetry, the Virtues, Vices, and other Affections of the Mind being frequently personified *. But the *Moralities* were also very often concerned wholly in religious Matters. For Religion then was every one's Concern, and it was no Wonder if each Party employed all Arts to promote it. Had they been in Use now, they would doubtless have turned as much upon Politicks. Thus, the *New Custom*, which I have chosen

* In an old Morality, entitled, *All for Money*, the Persons of the Drama are;

<i>Theology.</i>	<i>Pride.</i>
<i>Science.</i>	<i>Gluttony.</i>
<i>Art.</i>	<i>Learning with Money.</i>
<i>Money.</i>	<i>Learning without Money.</i>
<i>Adulation.</i>	<i>Money without Learning.</i>
<i>Godly Admonition.</i>	<i>Neither Money nor Learning.</i>
<i>Mischieous Help.</i>	<i>ing.</i>
<i>Pleasure.</i>	<i>Moneyless.</i>
<i>Prest for Pleasure.</i>	<i>Moneyless and Friendless.</i>
<i>Sin.</i>	<i>Nychol.</i>
<i>Swift to Sin.</i>	<i>Gregory Graceless.</i>
<i>Virtue.</i>	<i>Mathew Crook.</i>
<i>Humility.</i>	<i>Judas.</i>
<i>Charity.</i>	<i>Dives.</i>
<i>All for Money.</i>	And
<i>Damnation.</i>	<i>William with the two</i>
<i>Satan.</i>	<i>Wives.</i>

chosen as a Specimen of this kind of writing, was certainly intended to promote the Reformation, when it was revived in the Reign of Queen *Elizabeth*. And in the more early Days of the Reformation, it was so common for the Partizans of the old Doctrines, (and perhaps also of the new) to defend and illustrate their Tenets this Way, that in the 24th Year of *Henry VIII.* in an Act of Parliament made for the promoting true Religion, I find a Clause restraining all Rimors or Players from singing in Songs, or playing in Interludes, any thing that should contradict the establish'd Doctrines. It was also customary at this time to act these moral and religious Drama's in private Houses, for the Edification and Improvement, as well as the Diversion of well-disposed Families: And for this Purpose the Appearance of the * Persons of the Drama was so disposed, as that five or six Actors might represent twenty Personages.

What has been said of the Mysteries and Moralities, it is hop'd will be sufficient just to shew the Reader what the Nature of them was. I should have been glad to be more particular; but where Materials are not to be had, the Building must be deficient. And, to say the Truth, a more particular Knowledge of these Things, any farther than as it serves to shew the Turn and Genius of our Ancestors, and the progressive Refinement of our Language, was so little worth preserving, that the Loss of it is scarce to be regretted. I proceed therefore with my Subject. The Muse might now be said to be just awake when she began to trifle in the old Interludes, and aim'd at some-

* Vide *New Custom*, Vol. I.

something like Wit and Humour. And for these * *John Heywood* the Epigrammatist undoubtedly claims the earliest, if not the foremost Place. He was Jester to King *Henry VIII.* but liv'd till the Beginning of Queen *Elizabeth's* Reign. *Gammer Gurton's Needle*, which is generally call'd our first Comedy, and not undeservedly, appear'd soon after the Interludes: It is indeed altogether of a Comic Cast, and wants not Humour, tho' of a low and fordid kind. And now Dramatick Writers, properly so called, began to appear and turn their Talents to the Stage. *Henry Parker*, Son of Sir *William Parker*, is said to have wrote several Tragedies and Comedies in the Reign of *Henry VIII.* and one *John Hoker*, in 1535, wrote a Comedy called *Piscator*, or the *Fisher caught*. Mr. *Richard Edwards*, who was born in 1523, and in the Beginning of Queen *Elizabeth's* Reign, was made one of the Gentlemen of her Majesty's Chapel, and Master of the Children there, being both an excellent Musician and a good Poet, wrote two Comedies, one called *Palæmon* and *Arcite*, in which a Cry of Hounds in hunting was so well imitated, that the Queen and the Audience were extremely delighted: The other call'd *Damon and Pithias*, the two faithfullest Friends in the World. This last I have inserted. After him came *Thomas Sack-*

* What the Nature and Merits of his Interludes were, may be guess'd by the Specimen I have preserv'd of them in this Collection. *Tom Tyler and his Wife*, *The Disobedient Child*, and some others of the same Cast, were wrote something later, but not at all better than *Heywood*.

Sackville, Lord *Buckhurst*, and *Thomas † Norton*, the Writers of *Gorboduc*, the first Dramatick Piece of any Consideration in the *English* Language. Of these and some others, hear the Judgment of *Puttenham*, in his *Art of Poetry*, wrote in the Reign of Queen *Elizabeth*; “ I think, says
 “ he, for Tragedy the Lord of *Buckhurst*, and
 “ Maister *Edward Ferrers*, for such Doings
 “ as I have seen of theirs, do deserve the highest
 “ Price: The Earl of *Oxford*, and Maister *Ed-*
 “ *wards* of her Majesty’s Chappel, for Comedy
 “ and Interlude.” And in another Place he says,—“ But the principal Man in this Profession
 “ (of Poetry) at the same time, (*viz. Edward VI.*)
 “ was Maister *Edward Ferrers*, a Man of no less
 “ Mirth and Felicity than *John Heywood*, but of
 “ much more Skill and Magnificence in his
 “ Metre, and therefore wrote for the most part
 “ to the Stage in Tragedy, and sometimes in
 “ Comedy or Interlude; wherein he gave the
 “ King so much good Recreation, as he had
 “ thereby many good Rewards.” Of this *Ed-*
ward Ferrers, so considerable a Writer, I can find no Remains, nor even the Titles of any Thing he wrote. After these followed *John Lillie*, famous in his time for Wit, and for having greatly improved the *English* Language, in a Romance which he wrote, entitled, *Euphues and his England*, or *the Anatomy of Wit*; of which it is said
 by

† This *Thomas Norton* was the same Person who had a Hand with *Sternhold* and *Hopkins* in several of our singing Psalms: I think those translated by him are distinguish’d by the Letter *N*.

by the * Publisher of his Plays, “ Our Nation
 “ are in his Debt for a new *English* which he
 “ taught them, *Euphuus and his England* began
 “ first that Language. All our Ladies were then
 “ his Scholars, and that Beauty in Court who
 “ could not *parle Euphuism*, was as little regard-
 “ ed as she which now there speaks not *French*.”
 This extraordinary Romance, so famous for its
 Wit, so fashionable in the Court of Queen *Eliza-*
beth, and which is said to have introduced so re-
 markable a Change in our Language, I have seen
 and read †. It is an unnatural affected Jargon,
 in

* Mr. *Blount*, who published six of his Plays in the
 Year 1632.

† A few Sentences from it, will give a Taste of
 the manner of its Composition.

“ There must in every Triangle be three Lines;
 “ the first beginneth, the second augmenteth, the
 “ third concludeth it a Figure: So in Love three
 “ Virtues; Affection, which draweth the Heart;
 “ Secresy, which encreaseth the Hope; Constancy,
 “ which finisheth the Work: Without any of these
 “ Rules there can be no Triangle; without any of
 “ these Virtues, no Love.

Again. “ Fire cannot be hidden in the Flax with-
 “ out Smoke, nor Musk in the Bosom without Smell,
 “ nor Love in the Breast without Suspicion.

Once more “ She is the Flower of Courtesy, the
 “ Picture of Comeliness; one that shameth *Venus*, be-
 “ ing somewhat fairer, and much more virtuous; and
 “ staineth *Diana*, being as chaste, but much more
 “ amiable. But the more Beauty she hath, the more
 “ Pride; and the more Virtue, the more Preciseness.
 “ The Peacock is a Bird for none but *Juno*, the Dove
 “ for none but *Vesta*: None must wear *Venus* in a

in which the perpetual Use of Metaphors, Allusions, Allegories, and Analogies, is to pass for Wit; and stiff Bombast for Language. And with this Nonsense the Court of Queen *Elizabeth* (whose times afforded better Models for Stile and Composition, than almost any since) became miserably infected, and greatly helped to let in all the vile Pedantry of Language in the following Reign. So much Mischief the most ridiculous Instrument may do, when he proposes to improve upon the Simplicity of Nature.

Though Tragedy and Comedy began now to lift up their Heads, yet they could do no more for some time than bluster and quibble; and how imperfect they were in all Dramatick Art, appears from an excellent Criticism of Sir *Philip Sianey* *,
on

“ Table but *Alexander*; none *Pallas* in a Ring but
 “ *Ulysses*: For as there is but one Phoenix in the
 “ World, so there is but one Tree in *Arabia* where
 “ she buildeth; and as there is but one *Camilla* to be
 “ heard of, so there is but one *Cæsar* that she will
 “ like of.” His Plays are of the same Strain, as
 may be seen by that I have preserv’d.

* Our Tragedies and Comedies, says he, observe Rules neither of honest Civility, nor skilful Poetry. Here you shall have *Asia* of the one Side, and *Africk* of the other, and so many other Under Kingdoms, that the Player when he comes in, must ever begin with telling where he is, or else the Tale will not be conceived. Now you shall have three Ladies walk to gather Flowers, and then we must believe the Stage to be a Garden. By and by we hear News of a Shipwreck in the same Place, then we are to blame if we accept it not for a Rock. Upon the back of that comes out a hideous Monster with Fire and
Smoke,

on the Writers of that Time. Yet they seem to have had a Disposition to do better had they known how, as appears by the several Efforts they used to lick the Lump into a Shape: For some of their Pieces they adorned with dumb Shews, some with Choruses, and some they introduced and explained by an Interlocutor. Yet imperfect as they were, we had made a far better Progress at this Time than our Neighbours the *French*: The *Italians* indeed, by early Translations of the old Dramatick Writers, had arrived to greater Perfection, but we were at least upon a Footing with the other Nations of *Europe*.

But now, as it were, all at once (as it happened in *France*, though in a much later Period) the true Drama received Birth and Perfection from the creative Genius of *Shakespeare*, *Fletcher*, and *Johnson*, whose several Characters are so well known, that it would be superfluous to say any more of them:

Having thus traced the Dramatick Muse thro' all her Characters and Transformations, till she had acquired a reasonable Figure, let us now re-

G 3

turn,

Smoke, and then the miserable Beholders are bound to take it for a Cave: While in the mean time two Armies flie in, represented with four Swords and Bucklers, and then what hard Heart will not receive it for a pitched Field? Now of Time they are much more liberal. For ordinary it is that two young Princes fall in Love, after many Traverses she is got with Child, delivered of a fair Boy, he is lost, groweth a Man, falleth in Love, and is ready to get another Child; and all this in two Hours Space: which how absurd it is in Sense, even Sense may imagine.

Defence of Poesy.

turn, and take a more particular View of the Stage and the Actors. The first Company of Players we have any Account of in History, are the Children of *Paul's* in 1378, mentioned before in Page 118. About twelve Years afterwards the Parish Clerks of *London* are said to have acted the Mysteries at *Skinners Well*. Which of these two Companies may have been the earliest, is not certain; but as the Children of *Paul's* are first mentioned, we must in Justice give the Priority to them. It is certain, the Mysteries and Moralities were acted by these two Societies many Years before any other regular Companies appeared. And the Children of *Paul's* continued to act long after Tragedies and Comedies came in vogue, even till the Year 1618, when a Comedy called *Jack Drum's Entertainment* was acted by them. I believe the next Company regularly established was, the Children of *The Royal Chapel*, in the Beginning of Queen *Elizabeth's* Reign, the Direction of which was given to Mr. *Richard Edwards* before mentioned: And some few Years afterwards, as the Subjects of the Stage became more gay and ludicrous, a Company was formed under the Denomination of *The Children of the Revels*. The Children of the Chapel and of the *Revels* became very famous, and all *Lillie's* Plays, and many of *Shakespear's*, *Johnson's*, and others, were first acted by them. Nay, so great was their Vogue and Estimation, that the common Players, as may be gathered from a Scene in *Hamlet*, grew jealous of them. However, they served as an excellent Nursery for the Theatres, many who afterwards became approved Actors being educated among them.

It is surprizing to consider what a Number of Play-houses were supported in *London* about this Time. From the Year 1570 to the Year 1629, when the Play-house in *White-Friers* was finish'd, no less than 17 Play-houses had been built. The Names of most of them I have collected from the Title Pages of old Plays*. And as the Theatres were so numerous, the Companies of Players were in Proportion. Besides the Children of the Chapel, and of the Revels, we are told that *Queen Elizabeth*, at the Request of *Sir Francis Walsingham*, establish'd in handsome Salaries twelve of the principal Players of that time, who went under the Name of her Majesty's Comedians and Servants. But exclusive of these, many † Noblemen retain'd Companies of Players, who acted

* *St. Paul's Singing-school, the Globe on the Bankside Southwark, the Swan and the Hope there, the Fortune between Whitecross-street and Golden-Lane, which Maitland tells us was the first Play-house erected in London, the Red Bull in St. John's-street, the Cross-Keys in Grace-Church-street, Juns, the Theatre, the Curtain, the Nursery in Barbican, one in Black-Friers, one in White-Friers, one in Salisbury-Court, and the Cock-pit, and the Phœnix in Drury-Lane.*

† Thus *Shakespear's Titus Andronicus* was acted by the Earls of *Derby, Pembroke, and Essex's* Servants; his *Romco and Juliet* in 1596, which some say was his first Play, by *Lord Hunsdon's* Servants; and his *Merry Wives of Windsor* in 1602, by the *Lord-Chamberlain's* Servants. The *Earl of Nottingham*, *Lord High Admiral*, had a Company in 1594, and in 1599 the *Pinner of Wakefield* was acted by the *Earl*

acted not only privately in their Lords Houses, but publickly under their License and Protection. Agreeable to this is the Account which *Stow* gives us—“ Players in former Times, says he, were
 “ Retainers to Noblemen, and none had the Pri-
 “ vilege to act Plays but such. So in Queen *Eli-*
 “ *zabeth's* Time, many of the Nobility had Ser-
 “ vants and Retainers who were Players, and
 “ went about getting their Livelihood that Way.
 “ The Lord Admiral had Players, so had Lord
 “ *Strange*, that play'd in the City of *London*. And
 “ it was usual on any Gentleman's Complaint of
 “ them for indecent Reflections in their Plays, to
 “ have put them down. Thus once the Lord
 “ Treasurer signify'd to the Lord Mayor to have
 “ these Players of Lord Admiral and Lord *Strange*
 “ prohibited, at least for some Time, because one
 “ Mr. *Tilney* had for some Reasons dislik'd them.
 “ Whereupon the Mayor sent for both Compa-
 “ nies, and gave them strict Charge to forbear
 “ playing till farther Orders. The Lord Admi-
 “ ral's Players obey'd ; but the Lord *Strange's* in
 “ a contemptuous Manner went to the *Cross-*
 “ *Keys*, and play'd that Afternoon. Upon which
 “ the Mayor committed two of them to the
 “ *Compter*, and prohibited all playing for the fu-
 “ ture, till the Treasurer's Pleasure was farther
 “ known. This was in 1589.” And in another
 Part

of *Suffex's* Servants. In short, Plays were acted by the Lawyers in the Inns of Court, by the Students of several Halls and Colleges in the Universities, and even by *London* Prentices ; so, that now the Saying was almost literally true, *Totus Mundus agit Histrionem.*

Part of his Survey of *London*, speaking of the Stage, he says, “ This which was once a Recreation, “ and us’d therefore now and then occasionally, “ afterwards by Abuse became a Trade and Call- “ ing, and so remains to this Day. In those for- “ mer Days, ingenious Tradesmen, and Gentle- “ men’s Servants, would sometimes gather a “ Company of themselves, and learn Interludes “ to expose Vice, or to represent the noble Ac- “ tions of our Ancestors. These they play’d at “ Festivals, in private Houses, at Weddings or “ other Entertainments. But in Process of Time “ it became an Occupation; and these Plays “ being commonly acted on * Sundays and “ Festivals, the Churches were forsaken, and the “ Play-houses throng’d. Great Inns were us’d for “ this Purpose, which had secret Chambers and “ Places, as well as open Stages and Galleries. “ Here Maids and good Citizens Children were “ inveigled and allur’d to private and unmeet “ Contracts; here were publickly utter’d popular “ and seditious Matters, unchaste, uncomely and “ unshamefac’d Speeches, and many other Enor- “ mities. The Consideration of these Things “ occasion’d in 1574, Sir *James Hawes* being “ Mayor, an Act of Common Council, where- “ in it was ordain’d, that no Play should be “ openly acted within the Liberty of the City, “ wherein should be utter’d any Words, Ex-

G 5

“ amples,

* The Custom of acting on Sundays possib’y took rise from the Exhibition of the Mysteries on that Day, which was partly considered as an Act of Religion.

“ amples, or Doings of any Unchastity, Sedition,
 “ or such like unfit and uncomely Matter, under
 “ the Penalty of five Pounds, and fourteen Days
 “ Imprisonment. That no Play should be acted
 “ till first perus’d and allow’d by the Lord Mayor
 “ and Court of Aldermen; with many other Re-
 “ strictions. Yet it was provided that this Act
 “ should not extend to Plays show’d in private
 “ Houses, the Lodgings of a Nobleman, Citi-
 “ zen, or Gentleman, for the Celebration of
 “ any Marriage, or other Festivity, and where
 “ no Collection of Money was made from the
 “ Auditors. But these Orders were not so well
 “ observ’d as they should be; the lewd Matters
 “ of Plays increas’d, and they were thought dan-
 “ gerous to Religion, the State, Honesty of
 “ Manners, and also for Infection in the Time
 “ of Sickness. Wherefore they were afterwards
 “ for some Time totally suppress’d. But upon
 “ Application to the Queen and the Council
 “ they were again tolerated, under the following
 “ Restrictions. That no Plays be acted on *Sun-*
 “ *days* at all, nor on any other Holidays till after
 “ Evening-Prayer. That no playing be in the
 “ Dark, nor continue any such Time, but as
 “ any of the Auditors may return to their Dwel-
 “ lings in *London* before Sunset, or at least be-
 “ fore it be dark. That the Queen’s Players only
 “ be tolerated, and of them their Number and
 “ certain Names to be notify’d in the Lord
 “ Treasurer’s Letters to the Lord Mayor, and
 “ to the Justices of *Middlesex* and *Surry*. And
 “ those her Players not to divide themselves in
 “ several Companies. And that for breaking any

“ of.

“ of these Orders, their Toleration cease. But
 “ all these Prescriptions were not sufficient to
 “ keep them within due Bounds, but their Plays,
 “ so abusive oftentimes of Virtue, or particular
 “ Persons, gave great Offence, and occasioned
 “ many Disturbances: Whence they were now
 “ and then stop’d and prohibited.” I hope this
 long Quotation from *Stow* will be excus’d, as it
 serves not only to prove several Facts, but to show
 the Customs of the Stage at that Time, and the
 early Depravity of it. But that the Plays not only
 of that Age, but long before, were sometimes
 Personal Satires, appears from a Manuscript Letter
 which I have seen from Sir *John Hallies* to the
 Lord Chancellor *Burleigh*, found among some
 Papers belonging to the House of Commons, in
 which the Knight accuses his Lordship of having
 said several dishonourable Things of him and his
 Family, particularly that his Grandfather, who
 had then been dead seventy Years, was a Man
 so remarkably covetous, that the common Players
 represented him before the Court with great
 Applause.

Thus we see the Stage no sooner began to talk,
 than it grew scurrilous: And its first Marks of
 Sense were seen in Ribaldry and Lasciviousness.
 This occasion’d much Offence; the Zeal of the
 Pulpit, and the Gravity of the City equally con-
 curred to condemn it. Many Pamphlets were wrote
 on both Sides. *Stephen Goffon*, in the Year 1579,
 published a Book, entitul’d, *The School of Abuse*, or
a pleasant Inveective against Poets, Pipers, Players,
Jesters, and such like Caterpillars of the Common-
wealth: dedicated to Sir *Philip Sidney*. He also
 wrote,

wrote, *Plays confuted in five Actions*: Proving that they are not to be suffer'd in a *Christian Commonwealth*: dedicated to Sir *Francis Walsingham*. The Defendants in this Controverfy were *Thomas Lodge*, who wrote an old Play, call'd, *A Looking-glass for London and England*, and that voluminous Dramatick Writer *Thomas Heywood*.

But to proceed: The Stage soon after recover'd its Credit, and rose to a higher Pitch than ever. In 1603, the first Year of King *James's* Reign, a License was granted under the Privy Seal to *Shakefpear, Fletcher, Burbage, Hemmings, Condel*, and others, authorizing them to act Plays, not only at their usual House, the *Globe* on the *Bank-side*, but in any other Part of the Kingdom, during his Majesty's Pleasure. And now, as there liv'd together at this time many eminent Players, it may not be amiss just to set down what we can collect, which will be but very little, of the most considerable of them, with regard to their Talents and Abilities. And first, "who is of
 " more Report, says the Author of the *Return*
 " from *Parnassus*, than *Dick Burbage* and *Will*
 " *Kempe*? He is not counted a Gentleman that
 " knows not *Dick Burbage* and *Will Kempe*:
 " There's not a Country Wench that can dance
 " *Sellenger's Round*, but can talk of *Dick Bur-*
 " *bage* and *Will Kempe*." *Burbage* was the *Bet-*
 " *terten*, and *Kempe* the *Nokes* of that Age. *Burbage*
 " was the original *Richard the Third*, and greatly
 " distinguish'd himself in that Character: *Kempe*
 " was inimitable in the Part of a Clown. " He
 " succeeded *Tarleton* (says *Heywood*) as well in
 " the Favour of her Majesty Queen *Elizabeth*,

" as

“ as in the Opinion and good Thoughts of the
 “ general Audience.” And *Tarleton*, says *Sir
 Richard Baker* in his Chronicle, for the Part of
 a Clown, never had his Match, nor ever will
 have. The Epitaph of *Burbage* is preserv'd in
Cambden's Remains, and is only EXIT BURBAGE.
 The Epitaph of *Tarleton* is preserv'd by the same
 Historian as follows :

*Hic situs est, cujus Vox, Vultus, Actio possit
 Ex Heraclito reddere Democritum.*

The next I shall mention is *Edward Allen*, the
 Founder of *Dulwich Hospital*; as famous for his
 Honesty, says *Baker*, as for his Acting; and two
 such Actors as he and *Burbage*, no Age must
 ever look to see again. He's a Man, says *Hey-
 wood* in his Prologue to the *Jew of Malta*,

*Whom we may rank with (doing no more Wrong)
 Proteus for Shapes, and Roscius for a Tongue.*

Here also *Ben Johnson*, whose Praise is of more
 Weight, as it never was lightly bestow'd :

*If Rome so great, and in her wisest Age,
 Fear'd not to boast the Glories of her Stage,
 As skilful Roscius, and grave Æsop, Men,
 Yet crown'd with Honours as with Riches, then,
 Who had no less a Trumpet of their Name
 Than Cicero, whose very Breath was Fame :
 How can so great Example die in me,
 That, Allen, I should pause to publish to thee ?
 Who both their Graces in thyself hast more
 Outstript, than they did all that went before ;*

And

*And present Worth in all doth so contract,
As others speak, but only thou dost act.
Wear this Renown: 'Tis just that who did give
So many Poets Life, by one should live.*

Thomas Green was famous for performing the Part of a Clown with great Propriety and Humour; and from his excellent Performance of the Character of *Bubble*, in a Comedy written by Mr. *John Cooke*, the Author call'd it after his Name, *Green's Tu quoque*. "There was not an Actor, says *Heywood*, of his Nature, in his time, of better Ability in his Performance, more applauded by the Audience, of greater Grace at Court, or of more general Love in the City."

Hemmings and *Condell* were two considerable Actors in most of *Shakeſpear's*, *Johnſon's*, and *Fletcher's* Plays; the first in Tragedy, the last in Comedy! But they are better known for being the first Editors of *Shakeſpear's* Works in Folio, in the Year 1623, seven Years after his Death.

Lowin, *Taylor*, and *Benfield* are mentioned by *Maſſinger* as famous Actors. In a Satire againſt *Ben Johnſon* are theſe two Lines:

*Let Lowin ceaſe, and Taylor ſcorn to touch,
The loathed Stage, for thou haſt made it ſuch.*

Lowin, tho' ſomething later than *Burbage*, is ſaid to have been the first Actor of *Hamlet*, and alſo the original *Henry the Eighth*; from an Obſervation of whoſe acting it in his later Days, Sir
William

William Davenant convey'd his Instruction to *Mr. Betterton*.

And now the Theatre seems to have been at its Height of Glory and Reputation. Dramatick Authors abounded, and every Year produc'd a Number of new Plays: Nay, so great was the Passion at this time for Shew or Representation, that it was the Fashion for the Nobility to celebrate their Weddings, Birth-Days, and other Occasions of Rejoicings, with Masques and Interludes, which were exhibited with surprizing Expence; that great Architect *Inigo Jones* being frequently employ'd to furnish Decorations with all the Magnificence of his Invention. The King and his Lords, the Queen and her Ladies, frequently perform'd in these Masques at Court, and all the Nobility in their own private Houses: In short, no publick Entertainment was thought complete without them; and to this Humour it is we owe, and perhaps 'tis all we owe it, the inimitable *Masque at Ludlow Castle*. For the same universal Eagerness after Theatrical Diversions, continued during the whole Reign of King *James*, and great Part of *Charles* the First, till Puritanism, which had now gather'd great Strength, more openly oppos'd them as wicked and diabolical. If we may judge of this Spirit from *Prynne's* famous *Histrion-mastix*, or *Players Scourge*, it appears to have been a Zeal much without Knowledge. This was a heavy Load of dull Abuse, publish'd in 1633, against Plays, Players, and all who favour'd them, by *William Prynne*, Esq; a Barrister of *Lincoln's-Inn*. The best way the Parties concern'd thought of, in Answer to this Work, was

to publish all the best old Plays that could then be found; so that many that had never yet seen the Light, were now brought forth: I have observ'd myself more than Fifty that were printed this Year. In short, the Patrons of the Stage for some short time prevail'd; *Prynne's Book* was deem'd an infamous Libel both against the Church and State, against the Peers, Prelates, and Magistrates; and particularly against the King and Queen, where he says, that *Princes dancing in their own Persons, was the Cause of their untimely Ends: That our English Ladies, shorn and frizzled Madams, had lost their Modesty: That Plays were the chief Delight of the Devil, and all that frequented them were damn'd.* As he knew the King and Queen frequented them daily, this was thought to reflect on their Majesties. To all Musick he has an utter Antipathy, but Church-musick in particular, which he calls the *Bleating of brute Beasts*; and says, *the Choristers bellow the Tenor as if they were Oxen, bark a Counter-point like a Kennel of Hounds, roar a Treble as if they were Bulls, and grunt out a Base like a Parcel of Hogs.* For these and many other Passages, it was order'd to be burnt by the Hands of the common Hangman: And his Sentence was to be put from the Bar, excluded the Society of *Lincoln's-Inn*, and degraded by the University of *Oxford*, to stand in the Pillory at *Westminster* and in *Cheapside*, to lose an Ear at each Place, and stand with a Paper on his Head, declaring his Offence to be the publishing an infamous Libel against both their Majesties, and the Government; to be fin'd 5000 *l.* and suffer perpetual Imprisonment. This Sentence

tence was executed on him with great Rigour. But Puritanism, from a thousand concurrent Causes every Day gathering Strength, in a little time overturn'd the Constitution; and, amongst their many Reforms this was one, the total Suppression of all Plays and Play-houses.

Thus I have brought down this imperfect Essay on the Rise and Progress of the *English* Stage, to the Period which I at first intended: To pursue it farther, and take it up again at the Restoration, when a new † Patent was granted to Sir *William Davenant*, would be needless; because from that time the Affairs of the Stage are tolerably well known. If what I have done shall give any Satisfaction to the Curious, it is more than I have dared to promise myself, from my own Sense of its great Imperfection; but I hope it will be consider'd, what slender Materials either the Ignorance of those Times, or the Injury of following, have afforded us. I am, as it were, the first Adventurer on these Discoveries, and it is not reasonable to expect more Perfection than is commonly found in the first Attempts of this Nature. All that I can say is, that I have thrown together a Number of curious Circumstances on the Subject, that the Reader would seek for with great Trouble elsewhere.

† It may not be amiss to take Notice of a Clause in this Patent, which says, “ That whereas the Women’s Parts in Plays have hitherto been acted by Men in the Habits of Women, at which some have taken Offence, we do permit and give Leave, for the time to come, that all Women’s Parts be acted by Women.” And from this time Women began to appear upon the Stage.

where. And if the Novelty of them should excite the Curiosity of any Person of greater Abilities, better Health, or more Leisure, to make a stricter Enquiry into this Matter, he would certainly oblige me, and perhaps the Publick. It is enough for me that I have led the Way, and been the first, however imperfect Discoverer.





A

DIALOGUE

ON

Old PLAYS and Old PLAYERS. ✕

Lovewit, Trueman.

Lovewit.

HONEST old Cavalier! well met, 'faith
I'm glad to see thee.

Truem. Have a care what you call
me; Old is a Word of Disgrace a-
mong the Ladies; to be honest is to be poor and
foolish, (as some think;) and Cavalier is a Word
as much out of Fashion as any of 'em.

Lovew. The more's the Pity: but what said
the Fortune-teller in *Ben Johnson's Mask of
Gypsies*, to the then Lord Privy Seal.

Honest and Old!
In those the good Part of a Fortune is told.

✕ This tract was originally *Truem.*
printed in 1679; It is said to have
been written by James Wright

Truem. Ben Johnson! how dare you name Ben Johnson in these Times, when we have such a Croud of Poets of a quite different Genius; the least of which thinks himself as well able to correct Ben Johnson, as he could a Country School-Mistress that taught to spell?

Lovew. We have, indeed, Poets of a different Genius; so are the Plays: but in my Opinion, they are all of 'em (some few excepted) as much inferior to those of former Times, as the Actors now in being (generally speaking) are, compared to *Hart, Mohun, Burt, Lacy, Clun,* and *Shatterel*; for I can reach no farther backward.

Truem. I can; and dare assure you, if my Fancy and Memory are not partial, (for Men of my Age are apt to be over-indulgent to the Thoughts of their youthful Days) I say, the Actors that I have seen before the Wars, *Lowin, Taylor, Pollard,* and some others, were almost as far beyond *Hart* and his Company, as those were beyond these now in being.

Lovew. I am willing to believe it, but cannot readily; because I have been told, that those whom I have mention'd, were bred up under the others of your Acquaintance, and followed their manner of Action, which is now lost: So far, that when the Question has been ask'd, why these Players do not revive the *Silent Woman*, and some other of *Johnson's* Plays? (once of highest Esteem) they have answered, truly, because there are none now living who can rightly humour those Parts, for all who related to the *Black-friers*, (where they were acted in perfection) are now dead and almost forgotten.

of New Inn, afterwards of
the Middle Temple. He was author
of the "introduction of the ..."

Truem

Truem. 'Tis very true, *Hart* and *Clun* were bred up Boys at the *Black-friers*, and acted Women's Parts; *Hart* was *Robinson's Boy*, or Apprentice; he acted the *Dutchess* in the Tragedy of the *Cardinal*, which was the first Part that gave him Reputation. *Cartwright* and *Wintershal* belong'd to the private House in *Salisbury-Court*; *Burt* was a Boy first under *Shank* at the *Black-friers*, then under *Beefston* at the *Cock-pit*; and *Mobun* and *Shatterel* were in the same Condition with him, at the last Place. There *Burt* used to play the principal Women's Parts, in particular *Clariana*, in *Love's Cruelty*; and at the same time *Mobun* acted *Bellamonte*, which Part he retained after the Restoration.

Lovew. That I have seen, and can well remember. I wish they had printed in the last Age, (so I call the Times before the Rebellion) the Actors Names over-against the Parts they acted, as they have done since the Restoration: And thus one might have guess'd at the Action of the Men, by the Parts which we now read in the old Plays.

Truem. It was not the Custom and Usage of those Days, as it hath been since. Yet some few old Plays there are, that have the Names set against the Parts, as the *Dutchess of Malfy*; the *Picture*; the *Roman Actor*; the *Deserving Favourite*; the *Wild Goose Chase*; at the *Black-friers*: the *Wedding*; the *Renegado*; the *Fair Maid of the West*; *Hannibal and Scipio*; *King John and Matilda*; at the *Cock-pit*: and *Holland's Leaguer*, at *Salisbury-Court*.

Lovew. These are but few indeed: but pray, Sir, what Master-Parts can you remember the old

& some Poems.

Hobbes's "History" 11290

iblogmiscell. 1830. p. 110

old *Black-friers* Men to act in *Johnson, Shakespear,* and *Fletcher's* Plays?

Truem. What I can at present recollect I'll tell you; *Shakespear*, (who, as I have heard, was a much better Poet than Player) *Burbage, Hemmings*, and others of the older sort, were dead before I knew the Town; but in my Time, before the Wars, *Lowin* used to act, with mighty Applause, *Falstaff, Morose, Volpone*, and *Mammon* in the *Alchymist*; *Melancius*, in the *Maid's Tragedy*; and at the same time *Amyntor* was play'd by *Stephen Hammerton*, (who was at first a most noted and beautiful Woman Actor, but afterwards he acted with equal Grace and Applause, a young Lover's Part); *Taylor* acted *Hamlet* incomparably well, *Jago, Trucwit* in the *Silent Woman*, and *Face* in the *Alchymist*; *Swanston* us'd to play *Othello*; *Pollard* and *Robinson* were Comedians; so was *Shank*, who us'd to act *Sir Roger* in the *Scornful Lady*: these were of the *Black-friers*. Those of principal Note at the *Cock-pit*, were *Perkins, Michael Bowyer, Sumner, William Allen*, and *Bird*, eminent Actors, and *Robins* a Comedian. Of the other Companies I took little Notice.

Lovew. Were there so many Companies?

Truem. Before the Wars there were in being all these Play-houses at the same time. The *Black-friers*, and *Globe* on the *Bank-side*, a Winter and Summer-House, belonging to the same Company, call'd the King's Servants; the *Cock-pit* or *Phoenix*, in *Drury-Lane*, call'd the Queen's Servants; the private House in *Salisbury-Court*, call'd the Prince's Servants; the *Fortune* near *Whitecross-Street*, and the *Red Bull* at the upper End of *St. John-*

St. John-Street: the two last were mostly frequented by Citizens, and the meaner sort of People. All these Companies got Money, and liv'd in Reputation, especially those of the *Black-friers*, who were Men of grave and sober Behaviour.

Loveu. Which I admire at, that the Town much less than at present, could then maintain five Companies, and yet now Two can hardly subsist.

Truem. Do not wonder, but consider, that tho' the Town was then, perhaps, not much more than half so populous as now, yet then the Prices were small, (there being no Scenes) and better Order kept among the Company that came; which made very good People think a Play an innocent Diversion for an idle Hour or two, the Plays themselves being then, for the most part, more instructive and moral. Whereas, of late, the Play houses are so extremely pestered with Vizard-Masks and their Trade, (occasioning continual Quarrels and Abuses) that many of the more civiliz'd Part of the Town are uneasy in the Company, and shun the Theatre as they would a House of Scandal. It is an Argument of the Worth of the Plays and Actors of the last Age, and easily inferred, that they were much beyond ours in this, to consider that they could support themselves merely from their own Merit, the Weight of the Matter, and Goodness of the Action, without Scenes and Machines; whereas, the present Plays, with all that Shew, can hardly draw an Audience, unless there be the additional Invitation of a *Signior Fideli*, a *Monfieur l'Abbe*, or some such foreign Regale express'd in the bottom of the Bill.

Loveu.

Lovew. To wave this Digression, I have read of one *Edward Allen*, a Man so fam'd for excellent Action, that among *Ben Johnson's* Epigrams, I find one directed to him, full of Encomium, and concluding thus :

*Wear this Renown, 'tis just that who did give
So many Poets Life, by one should live.*

Was he one of the *Black-friers* ?

Truem. Never, as I have heard; (for he was dead before my time.) He was Master of a Company of his own, for whom he built the *Fortune* Play-house from the Ground, a large, round Brick Building. This is he that grew so rich, that he purchased a great Estate in *Surrey* and elsewhere; and having no Issue, he built and largely endowed *Dukwich* College, in the Year 1619, for a Master, a Warden, four Fellows, twelve aged poor People, and twelve poor Boys, &c. A noble Charity !

Lovew. What kind of Play-houses had they before the Wars ?

Truem. The *Black-friers*, *Cock-pit*, and *Salisbury-Court*, were called private Houses, and were very small to what we see now. The *Cock-pit* was standing since the Restoration, and *Rhode's* Company acted there for some time.

Lovew. I have seen that.

Truem. Then you have seen the other two, in effect; for they were all three built almost exactly alike, for Form and Bigness. Here they had Pits for the Gentry, and acted by Candle-light. The *Globe*, *Fortune*, and *Bull*, were large Houses, and lay partly open to the Weather, and there they always acted by Day-light.

Lovew.

Lowew. But pr'ythee, *Trueman*, what became of these Players when the Stage was put down, and the Rebellion rais'd?

Truem. Most of 'em, except *Lowin*, *Taylor* and *Pollard* (who were superannuated) went into the King's Army, and like good Men and true, serv'd their old Master, tho' in a different, yet more honourable Capacity. *Robinson* was kill'd at the taking of a Place, (I think *Basing-house*) by *Harrison*, he that was after hang'd at *Charing-cross*, who refused him Quarter, and shot him in the Head when he had laid down his Arms; abusing Scripture at the same time, in saying, *Cursed is he that doth the Work of the Lord negligently.* *Mohun* was a Captain (and after the Wars were ended here, served in *Flanders*, where he received Pay as a Major.) *Hart* was a Lieutenant of Horse under Sir *Thomas Dallison*, in Prince *Rupert's* Regiment; *Burt* was Cornet in the same Troop, and *Shatterel* Quarter-master: *Allen* of the *Cock-pit* was a Major, and Quarter-master-general at *Oxford*. I have not heard of one of these Players of any Note that sided with the other Party, but only *Swanston*, and he profess'd himself a Presbyterian, took up the Trade of a Jeweller, and liv'd in *Aldermanbury*, within the Territory of *Father Calamy*; the rest either lost, or expos'd their Lives for their King. When the Wars were over, and the Royalists totally subdued; most of them who were left alive gather'd to *London*, and for a Subsistence endeavour'd to revive their old Trade privately. They made up one Company out of all the scatter'd Members of several; and in the Winter before the King's Murder, 1648, they ventured to act some Plays with as much Caution

and Privacy as could be, at the *Cock-pit*. They continued undisturbed for three or four Days; but at last, as they were presenting the Tragedy of the *Bloody Brother* (in which *Lowin* acted *Aubrey*, *Taylor Rollo*, *Pollard* the Cook, *Burt Latorch*, and I think *Hart Otto*) a Party of Foot-Soldiers beset the House, surprized them about the middle of the Play, and carried them away in their Habits, not admitting them to shift, to *Hatton-house*, then a Prison, where having detain'd them some time, they plundered them of their Cloaths, and let them loose again. Afterwards, in *Oliver's* Time, they used to act privately three or four Miles out of Town, now here, now there, sometimes in Noblemen's Houses, in particular *Holland-house* at *Kensington*, where the Nobility and Gentry who met (but in no great Numbers) used to make a Sum for them, each giving a broad Piece, or the like. And *Alexander Goffe*, the Woman-Actor at *Black-friers* (who had made himself known to Persons of Quality) used to be the Jackall, and give notice of Time and Place. At *Christmas* and *Bartholomew Fair*, they used to bribe the Officer who commanded the Guard at *White-hall*, and were thereupon connived at to act for a few Days at the *Red Bull*; but were sometimes notwithstanding disturb'd by Soldiers. Some pick'd up a little Money by publishing the Copies of Plays never before printed, but kept up in Manuscript. For instance, in the Year 1652, *Beaumont* and *Fletcher's Wild Goose Chace* was printed in Folio, for the publick Use of all the Ingenious, as the Title-page says, and private Benefit of *John Lowin* and *Joseph Taylor*, Servants to his late Majesty; and by them dedicated to the honoured few Lovers

of Dramatick Poesy, wherein they modestly intimate their Wants; and that with sufficient Cause; for whatever they were before the Wars, they were after reduced to a necessitous Condition. *Lowin*, in his latter Days, kept an Inn, the *Three Pigeons* at *Brentford*, where he died very old, for he was an Actor of eminent Note in the Reign of King *James I.* and his Poverty was as great as his Age. *Taylor* died at *Richmond*, and was there buried. *Pollard*, who lived single, and had a competent Estate, retired to some Relations he had in the Country, and there ended his Life. *Perkins* and *Sumner* of the *Cock-pit*, kept House together at *Clerkenwell*, and were there buried. These all died some Years before the Restoration; what follow'd after, I need not tell you; you can easily remember.

Lowew. Yes; presently after the Restoration, the King's Players acted publickly at the *Red Bull* for some time, and then removed to a new-built Play-house in *Vere-street*, by *Clare-market*. There they continued for a Year or two, and then removed to the Theatre Royal in *Drury-Lane*, where they first made use of Scenes, which had been a little before introduced upon the publick Stage, by Sir *William Davenant*, at the Duke's Old Theatre in *Lincoln's-Inn-Fields*, but afterwards very much improved, with the Addition of curious Machines by Mr. *Betterton* at the New Theatre in *Dorset-Garden*, to the great Expence and continual Charge of the Players. This much improved their Profit o'er what it was before; for I have been inform'd by one of 'em, that for several Years next after the Restoration, every whole Sharer in Mr. *Hart's* Company, got 1000*l.* per Ann.

Ann. About the same Time that Scenes first enter'd upon the Stage at *London*, Women were taught to act their own Parts; since when, we have seen at both Houses several Actresses, justly famed as well for Beauty, as perfect good Action. And some Plays, in particular the *Parson's Wedding*, have been presented all by Women, as formerly all by Men. Thus it continued for about 20 Years, when Mr. *Hart*, and some of the old Men began to grow weary, and were minded to leave off; then the two Companies thought fit to unite; but of late you see, they have thought it no less fit to divide again, though both Companies keep the same Name of his Majesty's Servants. All this while the Play-house Musick improved yearly, and is now arrived to greater Perfection than ever I knew it. Yet for all these Advantages, the Reputation of the Stage, and People's Affection to it, are much decayed. Some were lately severe against it, and would hardly allow Stage-plays fit to be longer permitted. Have you seen Mr. *Collier's* Book?

Truem. Yes, and his Opposer's.

Love. And what think you?

Truem. In my Mind Mr. *Collier's* Reflections are pertinent, and true in the main; the Book ingeniously wrote, and well intended; but he has overshot himself in some Places, and his Respondents perhaps in more. My Affection inclines me not to engage on either Side, but rather mediate. If there be Abuses relating to the Stage, which I think is too apparent, let the Abuse be reformed, and not the Use, for that Reason only, abolished. 'Twas an old Saying when I was a Boy,

Abfit

Absit abusus, non desit totaliter usus.

I shall not run through Mr. *Collier's* Book; I will only touch a little on two or three general Notions, in which, I think, he may be mistaken. What he urges out of the primitive Councils and Fathers of the Church, seems to me to be directed against the Heathen Plays, which were a Sort of religious Worship with them, to the Honour of *Ceres, Flora*, or some of their false Deities; they had always a little Altar on their Stages, as appears plain enough from some Places in *Plautus*. And Mr. *Collier* himself, *p.* 235. tells us out of *Livy*, that Plays were brought in upon the Score of Religion, to pacify the Gods. No Wonder then, they forbid Christians to be present at them, for it was almost the same as to be present at their Sacrifices. We must also observe, that this was in the Infancy of Christianity, when the Church was under severe, and almost continual Persecutions, and when all its true Members were of most strict and exemplary Lives, not knowing when they should be called to the Stake, or thrown to wild Beasts. They communicated daily, and expected Death hourly; as their Thoughts were intent upon the next World, they abstain'd almost wholly from all Diversions and Pleasures, (tho' lawful and innocent) in this. Afterwards when Persecution ceased, and the Church flourish'd, Christians being then freed from their former Terrors, allow'd themselves, at proper Times, the lawful Recreations of Conversation, and among other, no Doubt, this of Shews and Representations. After this Time, the Censures of the

Church indeed might be continued, or revived upon Occasion, against Plays and Players, tho', in my Opinion, it cannot be understood generally, but only against such Players who were of vicious and licentious Lives, and represented profane Subjects, inconsistent with the Morals and Probity of Manners requisite to Christians; and frequented chiefly by such loose and debauch'd People as were much more apt to corrupt than divert those who associated with them. I say, I cannot think the Canons and Censures of the Fathers can be applied to all Players, *quatenus* Players; for if so, how could Plays be continued among the Christians, as they were, on divine Subjects, and scriptural Stories? A late *French* Author speaking of the *Hôtel de Bourgogne*, a Playhouse in *Paris*, says, that the ancient Dukes of that Name gave it to the Brotherhood of the Passion, established in the Church of *Trinity-hospital* in the *Rue S. Denis*, on condition that they should represent here Interludes of Devotion; and adds, that there have been publick Shews in this Place six hundred Years ago. The *Spanish* and *Portuguese* continue still to have, for the most part, such ecclesiastical Stories for the Subject of their Plays: And if we may believe *Gage*, they are acted in their Churches in *Mexico*, and the *Spanish West-Indies*.

Lovew. That's a great way off, *Trueman*; I had rather you would come nearer home, and confine your Discourse to *Old England*.

Truem. So I intend. The same has been done here in *England*; for otherwise how comes it to be prohibited in the 88th Canon, among those pass'd in Convocation in 1603? Certain it is, that

that our ancient Plays were of religious Subjects, and had for their Actors, if not Priests, yet Men of the Church.

Lovew. How does that appear?

Truem. Nothing clearer. *Stow*, in his *Survey of London*, has one Chapter of the Sports and Pastimes of old time used in this City; and there he tells us, that in the Year 1391, which was 15 *Richard II.* a Stage-play was play'd by the Parish-Clerks of *London*, at the *Skinners Well* beside *Smithfield*, which Play continued three Days together, the King, Queen, and Nobles of the Realm being present. And another was play'd in the Year 1409, 11 *Henry IV.* which lasted eight Days, and was of Matter from the Creation of the World; whereat were present most part of the Nobility and Gentry of *England*. Sir *William Dugdale*, in his *Antiquities of Warwickshire*, p. 116. speaking of the *Gray-Friers*, or *Franciscans*, at *Coventry*, says, Before the Suppression of the Monasteries, this City was very famous for the Pageants that were play'd therein upon *Corpus-Christi* Day; which Pageants being acted with mighty State and Reverence by the Friers of this House, had Theatres for the several Scenes very large and high, placed upon Wheels, and drawn to all the eminent Parts of the City, for the better Advantage of the Spectators; and contained the Story of the *New Testament*, composed in old *English* Rhime. An ancient Manuscript of the same is now to be seen in the *Cottonian Library*, *Sub Effig. Vesp. D. 8.* Since the Reformation in *Queen Elizabeth's* time, Plays were frequently acted by Choristers and Singing-boys; and several of our old Comedies have printed in the Title-page,

Acted by the Children of *Paul's*, (not the School, but the Church) others, by the Children of her Majesty's Chapel; in particular, *Cynthia's Revels*, and the *Poetaster*, were play'd by them; who were at that time famous for good Action. Among *Pen Jobuson's* Epigrams you may find an Epitaph on *S. P.* (*Sal. Pavy*) one of the Children of *Queen Elizabeth's* Chapel; part of which runs thus,

*Years he counted scarce thirteen,
When Fates turn'd cruel,
Yet three fill'd Zodiacks he had been
The Stage's Jewel;
And did act (what now we moan)
Old Man so duly,
As, sooth, the Parcæ thought him one,
He play'd so truly.*

Some of these Chapel Boys, when they grew Men, became Actors at the *Black-friers*; such were *Nath. Field* and *John Underwood*. Now I can hardly imagine that such Plays and Players as these, are included in the severe Censure of the Councils and Fathers; but such only who are truly within the Character given by *Didacus de Tapia*, cited by *Mr. Collier*, p. 276. viz. *The infamous Play-house; a Place of Contradiction to the Strictness and Sobriety of Religion; a Place hated by God, and haunted by the Devil.* And for such I have as great an Abhorrence as any Man.

Lovew. Can you guess of what Antiquity the representing of religious Matters on the Stage hath been in *Enland*?

Truem. How long before the Conquest I know not, but that it was used in *London* not long after, appears

appears by *Fitz-stevens*, an Author who wrote in the Reign of King *Henry* the Second. His Words are, *Londonia pro spectaculis theatralibus, pro ludis scenicis, ludos habet sanctiores, representationes miraculorum, quæ sancti confessores operati sunt, seu representationes passionum quibus claruit constantia martyrum.* Of this, the Manuscript which I lately mentioned, in the *Cottonian* Library, is a notable Instance. Sir *William Dugdale* cites this Manuscript, by the Title of *Ludus Coventriæ*; but in the printed Catalogue of that Library, p. 113, it is named thus, *A Collection of Plays in old English Metre; h. e. Dramata sacra, in quibus exhibentur historiæ Veteris & N. Testamenti, introductis quasi in scenam personis illic memoratis, quas secum invicem colloquentes pro ingenio fingit poeta. Videntur olim coram populo, sive ad instruendum, sive ad placendum, a fratribus mendicantibus repræsentata.* It appears by the latter end of the Prologue, that these Plays or Interludes were not only play'd at *Coventry*, but in other Towns and Places upon Occasion. And possibly this may be the same Play which *Stow* tells us was play'd in the Reign of King *Henry* IV. which lasted for eight Days. The Book seems by the Character and Language to be at least 300 Years old. It begins with a general Prologue, giving the Arguments of 40 Pageants or Gesticulations (which were as so many several Acts or Scenes) representing all the Histories of both Testaments, from the Creation, to the chusing of *St. Matthias* to be an Apostle. The Stories of the *New Testament* are more largely express'd, viz. the Annunciation, Nativity, Visitation; but more especially all Matters relating

to the Passion, very particularly the Resurrection, Ascension, the Choice of *St. Matthias*. After which is also represented the Assumption, and last Judgment. All these things were treated of in a very homely Stile, as we now think, infinitely below the Dignity of the Subject: But it seems the Goust of that Age was not so nice and delicate in these Matters; the plain and incurious Judgment of our Ancestors, being prepar'd with Favour, and taking every thing by the right and easiest Handle: For Example, in the Scene relating to the Visitation.

M A R I A.

*But Husband of oo thyng pray you most mekeley,
I have knowing that our Cosyn Elizabeth with
Childe is,*

*That it please yow to go to her hastily,
If ought we myth comfort her, it wer to me Blys.*

J O S E P H.

*A Gods sake, is she with Child, sche?
Than will her Husband Zachary be mery.
In Montana they dwelle, fer hence, so moty the,
In the City of Juda, I know it verily;
It is hence, I trowe, Myles two a fifty,
We are like to be wery or we come at the same.
I wole with a good Will, blessyd Wyff, Mary;
New go we forth then in Goddys Name, &c.*

A little before the Resurrection.

*Nunc dormient milites, & veniet anima Christi de
inferno, cum Adam & Eva, Abraham, John
Baptist, & aliis.*

Anima

Anima Christi.

*Come forth Adam, and Eve with the,
And all my Fryndes that herein be,
In Paradys come forth with me
In Blyffe for to dwelle.*

*The Fende of Hell that is your Foo
He shall be wrappyd and woundyn in Woo :
Fro Wo to Welth now shall ye go,
With Myrth ever mor to melle.*

A D A M.

*I thank the Lord of thy grete Grace
That now is forgiven my gret Trespace,
Now shall we dwellyn blyssful Place, &c.*

The last Scene or Pageant, which represents the Day of Judgment, begins thus.

M I C H A E L.

*Surgite. All Men aryse,
Venite ad iudicium,
For now is set the High Justice,
And hath assignyd the Day of Dome :
Kepe you redyly to this grett Affyse,
Both Gret and Small, all and sum,
And of your Answer you now advise,
What yow shall say, when that yow come, &c.*

These and such like were the Plays which in former Ages were presented publicly: Whether they had any settled and constant Houses for that Purpose, does not appear; I suppose not. But it is notorious that in former times there was hardly ever any solemn Reception of Princes, or noble Persons, but Pageants, that is, Stages erect-
ed

ed in the open Street, were Part of the Entertainment. On which there were Speeches by one or more Persons, in the Nature of Scenes; and be sure one of the Speakers must be some Saint of the same Name with the Party to whom the Honour is intended. For Instance, there is an ancient Manuscript at *Coventry*, call'd the *Old Leet-Book*, wherein is set down in a very particular Manner, p. 168. the Reception of *Queen Margaret*, Wife of *Henry VI.* who came to *Coventry*; and, I think, with her, her young Son *Prince Edward*, on the Feast of the Exaltation of the Holy-Cross, 35 *Hen. VI.* 1456. Many Pageants and Speeches were made for her welcome; out of all which, I shall observe but two or three, in the old *English*, as it is recorded.

St. EDWARD.

*Moder of Mkenes, dame Margarete, Princes
most excellent,*

*I king Edward wellcome you with Affection cordial,
Testefying to your Highnes mekely myn Entent.*

*For the wele of the King and you bertily pray I shall,
And for Prince Edward my gostly Chylde, who I
love principal,*

*Praying the, John Evangelist, my Help therein
to be,*

On that Condition right humbly I give this Ring to the.

JOHN Evangelist.

*Holy Edward, crowned King, Brother in Vir-
ginity,*

*My Power plainly I will prefer thy Will to amplefy,
Most excelleet Princes of Wymen mortal, your Bede-
man will I be.*

I know

I know your Life so vertuous that God is pleased thereby.

The Birth of you unto this Reme shall cause great Melody :

The vertuous Voice of Prince Edward shall dayly well encrease,

St. Edward his Godfader, and I shall prey therefore doubtlesse.

St. MARGARET.

*Most notabul Princes of Wymen earthle,
Dame Margarete, the chefe Myrthe of this Empyre,
Ye be bertely welcome to this Cyte.*

To the Plesure of your Highnesse I wyll set my Desyre ;

*Both Nature and Gentlenesse doth me require,
Seth we be both of one Name to shew you Kindnesse ;
Wherefore by my Power ye shall have no Distresse.*

*I shall pray to the Prince that is endlesse
To socour you with solas of his high Grace ;
He will here my Petition, this is doubtlesse,
For I wrought all my Life that his Will wace.
Therefore, Lady, when you be in any dredful Case,
Call on me boldly, thereof I pray you,
And trust in me feythfully, I will do that may pay you.*

In the next Reign, as appears in the same Book, fol. 221. another Prince Edward, Son of King Edward IV. came to Coventry on the 28th of April, 14 Edward IV. 1474, and was entertained with many Pageants and Speeches, among which I shall observe only two ; one was of St. Edward again, who was then made to speak thus :

Noble

*Noble Prince Edward, my Cousin and my Knight,
 And very Prince of our Line com yn dissent,
 I St. Edward have pursued for your Fader's Impe-
 rial Right,
 Whereof he was excluded by full furious intent.
 Unto this your Chamber, as Prince full excellent,
 Ye be right welcome. Thanked be Crist of his sonde,
 For that he was ours is now in your Fader's Honde.*

The other Speech was from St. George, and thus saith the Book.

“ ——— Also upon the Conдите in the Cros-
 cheping was St. George armed, and a King's
 Daughter kneling afore him with a Lamb, and
 the Fader and the Moder being in a Towre aboven,
 beholding St. George saving their Daughter from
 the Dragon, and the Conдите renning Wine in
 four Places, and minstrelcy of Organ playing,
 and St. George having this Speech under-
 written.”

*O mighty God our all Succour celestially,
 Which this Royme hast given in Dower
 To thi Moder, and to me George Protection perpe-
 tuall
 It to defend from Enimys fer and nere,
 And as this Mayden defended was here
 By thy Grace from this Dragon's Devour,
 So, Lord, preserve this noble Prince, and ever be his
 Socour.*

Lover. I perceive these holy Matters consisted
 very much of praying; but I pity poor St. Edward
 the

the Confessor, who in the Compass of a few Years, was made to promise his Favour and Assistance to two young Princes of the same Name indeed, but of as different and opposite Interests as the two Poles. I know not how he could perform to both.

Truem. Alas! they were both unhappy, notwithstanding these fine Shews and seeming Carefesses of Fortune, being both murder'd, one by the Hand, the other by the Procurement of *Richard Duke of Gloucester*. I will produce but one Example more of this Sort of Action, or Representations, and that is of later Time, and an Instance of much higher Nature than any yet mentioned; it was at the Marriage of Prince *Arthur*, eldest Son of King *Henry VII.* to the Princess *Catharine of Spain*, An. 1501. Her Passage through *London* was very magnificent, as I have read it described in an old MS. Chronicle of that Time. The Pageants and Speeches were many; the Persons represented *St. Catharine*, *St. Ursula*, a Senator, Noblesse, Virtue, an Angel, King *Alphonse*, *Job*, *Boetius*, &c. among others one is thus described——“ *When this Spech was ended, she held on*
“ *her way tyll she came unto the Standard in Chepe,*
“ *where was ordeyned the fiftth Pagend made like*
“ *an Hevyn, theryn syttyng a Personage representing*
“ *the Fader of Hevyn, beyng all formyd of Gold,*
“ *and brennyng beffor his Trone vii Candyilis of*
“ *Wax standyng in vii Candylstykis, of Gold, the*
“ *said Personage beyng environed wyth sundry Hy-*
“ *rarchies off Angelis, and sytting in a Cope of most*
“ *rich Cloth of Tyssu, garnishyd wyth toon and*
“ *Perle in most sumptuous wyse. Foragain which*
“ *said Pagend upon the Sowth-syde of the Strete*
“ *stood at that Tyme, in a Hows wheryn that Tyme*
“ *dwellyd*

“ dwellyd William Geffrey Habyrdasher, the King,
 “ the Quene, my Lady the Kingys Moder, my Lord
 “ of Oxynfford, wyth many other Lordys and Ladys,
 “ and Perys of this Realm, wyth also certayn Am-
 “ bassadors of France lately sent from the French
 “ King: and so passyng the said Estatys, cyther
 “ guyving to other due and convenyent Saluts and
 “ Countenances, so sone as hyr Grace was approachid
 “ unto the sayd Pagend, the Fader began his Spech
 “ as followyth.”

Hunc veneram locum, septeno lumine septum.
 Dignumque *Arthuri* totidem astra micant.

*I am Begynnyng and Ende, that made ech Creature
 My sylfe, and for my sylfe, but Man especially
 Both Male and Female, made aftyр myne aun fygure,
 Whom I joyned togyder in Matrimony,
 And that in Paradyse, declaring opynly
 That Men shall Weddyng in my Chyrch solempnize,
 Fygid and signified by the ertbly Paradyze.*

*In thys my Chyrch I am allway recydent
 As my chyeff tabernacle, and most chosyn Place,
 Among these goldyn Candylystikkis, which represent
 My Catholyk Chyrch shynnyng affor my Face,
 With lyght of Feyth, Wisdom, Doctryne, and Grace,
 And mervelously eke enflamyd toward me
 Wyth the extyngwible Fyre of Charyte.
 Wherefore, my welbelovid Dowthyr Katharyn,
 Syth I have made yow to myne awn semblance
 In my Chyrch to be married, and your noble Childryn
 To regn in this Land as in their Enberyntance,
 Se that y have me in speciall Remembrance:*

*Love me and my Chyrch your spiritual Modyr.
For ye dyspyfing that oon, dyspyfe that othyr.*

*Look that ye walk in my Precepts, and obey them
well :*

*And here I give you the same Blyffing that I
Gave my well beloved Chylde of Israell ;
Blyffyd be the Fruyt of your Bely ;
Yower Substance and Frutys I shall encrease and mul-
tityply ;
Yower rebellious Enimyys I shall put in yowr Hand,
Encreasing in Honour both yow and yowr Land.*

Lovew. This would be censured now a-days as profane to the highest Degree.

Truem. No doubt on't : yet you see there was a Time when People were not so nicely censorious in these Matters, but were willing to take Things in the best Sense ; and then this was thought a noble Entertainment for the greatest King in *Europe* (such I esteem King *Henry VII.* at that Time) and proper for that Day of mighty Joy and Triumph. And I must farther observe out of Lord *Bacon's* History of *Henry VII.* that the chief Man who had the Care of that Day's Proceedings was Bishop *Fox*, a grave Counsellor for War or Peace, and also a good Surveyor of Works, and a good Master of Ceremonies, and it seems he approv'd it. The said Lord *Bacon* tells us farther, that whosoever had those Toys in compiling, they were not altogether pedantical.

Lovew. These Things however are far from that which we understand by the Name of a Play.

Truem. It may be so ; but these were the Plays of those Times. Afterwards in the Reign of King
Henry

Henry VIII, both the Subject and Form of these Plays began to alter, and have since varied more and more. I have by me, a thing called *A merry Play between the Pardoner and the Frere, the Curate and Neybour Pratte*, printed the 5th of April 1533, which was the 24 *Henry VIII*. (a few Years before the Dissolution of Monasteries.) The Design of this Play was to ridicule Friers and Pardoners. Of which I'll give you a Taste. To begin it, the Frier enters with these Words :

*Deus hic ; the Holy Trynyte
Preserve all that now here be.
Dere Bretherne, yf ye will consyder
The Cause why I am com hyder,
Ye wolde be glad to knowe my Entent ;
For I com not hyther for Mony nor for Rent,
I com not hyther for Meat nor for Meale,
But I com hyther for your Soules Heale, &c.*

After a long Preamble, he addressess himself to preach, when the Pardoner enters with these Words :

*God and St. Leonarde send ye all his Grace,
As many as ben assembled in this Place, &c,*

And makes a long Speech, shewing his Bulls and his Reliques, in order to sell his Pardons, for the raising some Money towards the rebuilding

*Of the holy Chappell of sweet saynt Leonarde,
Which late by Fyre was destroyed and marde.*

Both these speaking together, with continual Interruption,

terruption, at last they fall together by the Ears. Here the Curate enters (for you must know the Scene lies in the Church)

*Hold your Hands; a vengeance on ye both two,
That ever ye came bytbr to make this ado,
To polute my chyrche, &c.*

Fri. *Mayster Parson, I marvayll ye will give lycence.*

*To this false Knave in this Audience
To publish his Ragman Rolles with lyes.
I desyred him ywys more than ones or twyse
To hold his Peas tyll that I had done,
But he would here no more than the Ma in the
Mone.*

Pard. *Why sholde I suffre the, more than thou me?
Mayster Parson gave me Lycence before the.
And I wolde thou knowest it I have Relykes here,
Other maner stufte than thou dost bere:
I wyll edefy more with the Syght of it,
Than will at thy pratynge of holy Wryt:
For that except that the Precher himselfe lyve well,
His Predycacyon wyll helpe never a dell, &c.*

Parf. *No more of this wrangling in my Chyrch:
I shrewe yowr Hertys bothe for this Lurche.
Is there any Blood shed here between these Knaves?
Thanked be God they had no Stavys,
Nor Egotoles, for then it had ben wronge.
Well, ye shall synge another Senge.*

Here he calls his Neighbour *Prat*, the Constable, with design to apprehend 'em, and set 'em
in

in the Stocks. But the Frier and Pardoner prove sturdy, and will not be stock'd, but fall upon the poor Parson and Constable, and bang them both so well favour'dly, that at last they are glad to let them go at Liberty: and so the Farce ends with a drawn Battle. Such as this were the Plays of that Age, acted in Gentlemen's Halls at Christmas, or such like festival Times, by the Servants of the Family, or Strollers who went about and made it a Trade. It is not unlikely that the * Lords in those Days, and Persons of eminent Quality, had their several Gangs of Players, as some have now of Fiddlers, to whom they give Cloaks and Badges. The first Comedy that I have seen that looks like regular, is *Gammer Gurton's Needle*, writ, I think, in the Reign of King *Edward VI.* This is composed of five Acts, the Scenes unbroken, and the Unities of Time and Place duly observed. It was acted at *Christ's College* in *Cambridge*; there not being as yet any settled and publick Theatres.

Lovew. I observe, *Trueman*, from what you have said, that Plays in *England* had a Beginning much like those of *Greece*; the *Monologues* and *Pageants* drawn from Place to Place on Wheels, answer exactly to the Cart of *Thespis*, and the Improvements have been by such little Steps and Degrees, as among the Ancients, till at last, to use the Words of *Sir George Buck* (in his Third University of *England*) "Dramatick Poesy is so
" lively express'd and represented upon the pub-
" lick

* Till the 25th Year of *Queen Elizabeth*, the *Queen* had not any Players; but in that Year twelve of the best of all those who belonged to several Lords, were chosen, and sworn her Servants. *Stow's Annals*, p. 698.

“ lick Stages and Theatres of this City, as *Rome*
 “ in the Auge (the highest Pitch) of her Pomp
 “ and Glory, never saw it better performed, I
 “ mean (says he) in respect of the Action and
 “ Art, and not of the Cost and Sumptuousness.”
 This he writ about the Year 1631. But can you
 inform me, *Trueman*, when the publick Theatres
 were first erected for this Purpose in *London*?

Truem. Not certainly; but, I presume, about
 the Beginning of Queen *Elizabeth's* Reign. For
Stow in his Survey of *London* (which Book was
 first printed in the Year 1598) says, “ Of late
 “ Years in place of these Stage-plays, (*i. e.* those
 “ of religious Matters) have been used Come-
 “ dies, Tragedies, Interludes, and Histories, both
 “ true and feigned; for the Acting whereof cer-
 “ tain publick Places, as the Theatre, the Cur-
 “ tine, &c. have been erected.” And the Con-
 tinuator of *Stow's* Annals, p. 1004, says, that in
 sixty Years before the Publication of that Book,
 (which was *Ann. Dom.* 1629) no less than seven-
 teen publick Stages, or common Play-houses, had
 been built in and about *London*. In which Num-
 ber he reckons five Inns or common Osteries, to
 have been in his Time turned into Play-houses,
 one *Cock-pit*, *St. Paul's* singing School, one in
 the *Black-friers*, one in the *White-friers*, and one
 in former Time at *Newington-Butts*; and adds,
 before the Space of sixty Years past, I never
 knew, heard, or read of any such Theatres, or
 Stages, or Play-houses, as have been purposely
 built within Man's Memory.

Lovew. After all, I have been told, that Stage-
 plays are inconsistent with the Laws of this King-
 dom, and Players made Rogues by Statute.

Truem.

Truem. He that told you so, strain'd a Point of Truth. I never met with any Law wholly to suppress them: sometimes indeed they have been prohibited for a Season; as in times of Lent, general Mourning, or publick Calamities, or upon other Occasions, when the Government saw fit. Thus by Proclamation, 7 of *April*, in the first Year of Queen *Elizabeth*, Plays and Interludes were forbid till *Al-hallow-tide* next following. *Hollinshead* p. 1184. Some Statutes have been made for their Regulation or Reformation, not general Suppression. By the Stat. 39 *Eliz.* cap. 4. (which was made for the suppressing of Rogues, Vagabonds, and sturdy Beggars) it is enacted, S. 2. "That all Persons that be, or utter themselves to be, " *Proectors, Procurers, Patent Gatherers, or Col-* " *lectors for Goals, Prisons, or Hospitals, or* " *Fencers, Bearwards, common Players of Inter-* " *ludes and Minstrels, wandering abroad, (other* " *than Players of Interludes belonging to any Baron* " *of this Realm, or any other honourable Personage* " *of greater Degree, to be authoriz'd to play under* " *the Hand and Seal of Arms of such Baron or Per-* " *sonage) all Juglers, Tinkers, Pedlars, and petty* " *Chapmen, wand'ring abroad, all wand'ring Per-* " *sons, &c. able in Body, using loytering, and re-* " *fusing to work for such reasonable Wages as is* " *commonly given, &c. These shall be adjudged* " *and deemed Rogues, Vagabonds, and sturdy Beg-* " *gars, and punished as such."*

Lovew. But this Privilege of Authorising or Licensing, is taken away by the Stat. *Jac.* I. Ch. 7. S. 1. and therefore all of them (as Mr. *Collier* says, p. 242.) are expressly brought under the aforefaid Penalty, without Distinction.

Truem.

Truem. If he means all Players, without Distinction, 'tis a great Mistake. For the Force of the Queen's Statute extends only to wand'ring Players, and not to such as are the King or Queen's Servants, and establish'd in settled Houses, by Royal Authority. On such, the ill Character of vagrant Players (or as they are now called, Strollers) can cast no more Asperſion, than the wand'ring Proctors, in the same Statute mentioned, on those of *Doctors-Commons*. By a Stat. made 3 *Jac.* I. ch. 21. it was enacted, "That if any Person shall in any Stage-play, Interlude, Shew, May-game or Pageant, jestingly or profanely speak or use the holy Name of God, Christ Jesus, or of the Trinity, he shall forfeit for every such Offence 10 l." The Stat. 1 *Charles* I. Ch. 1. enacts, "That no Meetings, Assemblies, or Concourse of People shall be out of their own Parishes, on the Lord's Day, for any Sports or Pastimes whatsoever, nor any Bear-baiting, Bull-baiting, Interludes, common Plays, or other unlawful Exercises and Pastimes, used by any Person or Persons within their own Parishes." These are all the Statutes that I can think of, relating to the Stage and Players; but nothing to suppress them totally, till the two Ordinances of the Long Parliament, one on the 22d of *October* 1647, the other of the 11th of *Feb.* 1647. By which all Stage-plays and Interludes are absolutely forbid; the Stages, Seats, Galleries, &c. to be pulled down; all Players, tho' calling themselves the King or Queen's Servants, if convicted of acting within two Months before such Conviction, to be punished as Rogues according to Law; the Money received by them to go to the Poor of the Parish;

Parish; and every Spectator to pay five Shillings to the Use of the Poor. Also Cock-fighting was prohibited by one of *Oliver's* Acts of 31 *March*, 1654. But I suppose no Body pretends these Things to be Laws. I could say more on this Subject, but I must break off here, and leave you, *Lovewit*; my Occasions require it.

Lovew. Farewell, old Cavalier.

Truem. 'Tis properly said; we are almost all of us, now, gone and forgotten.



A

L I S T

O F

DRAMATIC AUTHORS,

AND THEIR

WORKS.

Reed's Shakespeare, Vol. 1. p 32.



A
L I S T
O F
DRAMATIC AUTHORS, &c.

Dramatic AUTHORS in the 16th Century.

The Right Rev. Father in God JOHN
BALE *Bishop of* OSSORY.

THIS learned *Prelate* was born at *Cowic* in *Suffolk*, in 1495, and for his early and great Learning, made one of the *Carmelites* at *Norwich*; from thence he was entered a Student of *Trinity College, Cambridge*.

He was one of the first that embraced the Protestant Religion; for which he was compelled to fly, to avoid the Persecution of *Lee* Bishop of *York*, and *Stokeley* Bishop of *London*.

Being recalled by King *Edward VI.* he was made Bishop of *Ossory* in *Ireland* in 1552; but in six Months after Queen *Mary* ascended the Throne, he retired again, and in his Voyage to *Brabant* was taken by *Pirates*; however he procured his Ransom, and made *Basil* his Asylum, till once more recalled by Queen *Elizabeth*, when he rather chose a Prebendary of *Canterbury*, than to sue for his former See of *Ossory*.

He died in *November* 1563, in the 68th Year of his Age. He was a severe Writer against the Church of *Rome*, and Author of the first Dramatic Pieces we find printed in the *English* Language. His Books are particularly prohibited in the expurgatory Index published in Folio at *Madrid*, in 1667. His Dramatic Pieces are,

I. A Tragedie, or Interlude; manifestinge the chyeſe PROMISES of GOD unto Man in all Ages, from the Begynnyng of the Worlde, to the Deathe of *Jesus Chriſte*, a Myſterie, 1538, and reprinted in Mr. *Dodſley's* Collection of Old Plays.

The running Title of this Play, is, *God bys Promiſes*. The Interlocutors, *Pater Caeleſtis*, *Juſtus Noah*, *Moſes Sanctus*, *Eſaias Propheta*, *Adam primus homo*, *Abraham fidelis*, *David rex pius*, *Joannes Baptiſta*.

II. A Breſe Comedie, or Interlude, of *Johan Baptiſtes* preachynge in the Wylderneſſe, openynge the crafty Aſſaultes of the Hypocrytes, wythe the gloryouſe Baptiſme of the *Lord Jeſus Chriſte*, 1538.

III. A Comedie concerning the Laws of *Nature*, *Moſes*, and *Chryſt*, corrupted by the *Sodomytes* and *Papyyſts*, 1538.

This Play is to be ſeen in *St. Sepulchre's* Library, *Dublin*.

He has alſo tranſlated the Tragedies of *Pammachius*; and, in his Account of the Writers of *Britain*, beſides the Plays already mentioned, he has given the following Liſt of his other Dramatic Performances.

IV. The Life of *St. John Baptiſt*.

IV. Of *Chriſt* when he was twelve Years old, one Comedy.

V. Of *Baptiſm* and *Temptation*, two Comedies.

VI. Of *Lazarus* raiſed from the Dead, one Comedy.

VII. Of the Councells of Biſhops, one Comedy.

VIII. Of *Simon* the Leper, one Comedy.

IX. Of the *Lord's Supper* and waſhing the Feet, one Comedy.

X. Of the Paſſion of *Chryſt*, two Comedies.

XII. Of the *Sepulture* and *Reſurrection*, two Comedies.

XIII. Upon both Marriages of the King.

XIV. Againſt *Momus's* and *Zoilus's*.

XV. The Treacheries of the *Papyyſts*.

XVI. Againſt thoſe who adulterate the Word of *God*.

XVII. Of *John* King of *England*.

XVIII. Of the Impoſtures of *Thomas Becket*.

XIX. O

- XIX. Of the Temptation of *Christ*.
 XX. Corruptions of the Divine Laws.
 XXI. The Image of Love.

JOHN SKELTON.

One of the most considerable Poets in the Reign of *Henry VIII.* who, besides a Volume of Poems which were lately printed in *London*, hath written,

The Comedy of Virtue and Good Order.

He is thought to have had his Birth in *Northumberland*, was educated at *Oxford*, was made Rector of *Djffe* in *Norfolk*, and was buried at *Westminster* in 1529.

JOHN HOKER,

Author of a Comedy called, *Pijcator*, or, the Fisher caught, 1535.

JOHN RASTALL,

Was born at *London*, educated at *Oxford*, married the Sister of Sir *Thomas More*, and died in 1536. He wrote, as *Anthony Wood* tells us, a large and ingenious Comedy called,

Natura Naturata, containing a Description of *Africa*, *Africa*, and *Europe*; adorned with Cuts.

NICHOLAS UDALL,

Was admitted Student of *Corpus Christi* in 1520, became afterwards Master of *Eton*, and about 1550 was in great Reputation. He wrote the Tragedy of *Poperie*: as also several Comedies.

HENRY PARKER,

(Created Lord *Morley* by *Henry VIII.*)

Was the Son of Sir *William Parker*, Knt. He wrote the Lives of Sectaries, a Declaration of the 94th Psalm, printed in 1539, and several Tragedies and Comedies, whose Names are lost.

Dr. PALSEGRAVE.

Was Chaplain to King *Henry VIII.* and wrote one Play, called *Accolastus*, a Comedie, 1540.

RALPH RADCLIFF.

Was of an ancient Family in *Cheshire*, received his Education in *Brazen-nose* College, *Oxford*, opened a School

at *Hitchin* in *Hertfordshire*, 1538, where he erected a Stage for the Use of his Scholars, to initiate them in the Art and Practice of speaking. His School became very famous, he grew rich, and lived in great Reputation. He wrote several Tragedies and Comedies for the Use of his Scholars; the Names of some of them are as follows.

Dives and *Lazarus*.

Patient Grizzel.

Friendship of Titus and Gissippus.

Chaucer's Melibie.

Job's Afflictions.

Delivery of Susannah from the Elders.

Burning of Sodom.

} Comedies.

} Tragedies.

Mr. JOHN HEYWOOD.

This Poet was educated at *Oxford*, and lived chiefly at *North Mims* in *Hertfordshire*. He was an Intimate of the great Sir *Thomas More*, and much favoured by *Henry VIII.* and his Daughter *Queen Mary*; but when *Queen Elizabeth* came to the Crown, for the sake of his Religion, he retired to *Mechlin* in *Brabant*, where he died in 1565.

Besides his Plays, he published a Book of 500 Epigrams, which are printed in a black Letter, 4to. with the Author's Picture at length, in 1573. Also a Poem called the Spider and the Fly. His Dramatic Pieces are,

I. A Play of Love.

II. A Play of Gentleness and Nobilitie, Parte the firste.

III. Ditto, Parte the seconde.

IV. A Play betweene *John* the Husband and *Tib* his Wyfe.

V. A Play betweene the Pardoner, the Fryar, and Neighbour *Pratt*.

VI. The Four P——'s, an Interlude: *i. e.* A Palmer, a Pardoner, a Poticary, a Pedler.

VII. A Play of the Weathere; called a newe and merrie Interlude of all manner of Weathers.

VIII. The Pinder of *Wakefield*, is given to him by *Anthony Wood*. And,

IX. *Philotas Scotch*. A Comedy.

QUEEN ELIZABETH,

Is said by Sir *Robert Naunton* and others to have translated for her own Amusement, one of the Tragedies of *Eu-ripides*; but they have not told us which it was.

Mr.

Mr. THOMAS PRESTON.

This ancient Poet wrote one Play in the old Metre, called

A lamentable Tragedie, myxte full of pleasaunte Myrthe; containing the Lyfe of *Cambyfes*, from the Begynnyng of his Reygne unto hys Deathe; hys one good Deede of Executione, after the manye wicked Deedes and tyrannouse Murders commytted by and throughe him: And laite of all his odious Deathe, by God his Justyce appointed, 1561.

Mr. ROBERT WAVER.

The Author of one Dramatic Piece, called *Luffy Juventus*, an Interlude, 1561.

Mr. RICHARD EDWARDS,

Was born in 1523, and bred at *Oxford*. He was one of the Gentlemen of the Chapel, and Teacher of Musick to the Children of the Choir in the Reign of Queen *Elizabeth*; he was esteemed an excellent Musician and Poet. He wrote three Dramatic Pieces:

I. *Damon and Pythias*, a Comedie, 1562: And reprinted in *Doddsley's* Collection.

II. *Palemon and Arcyte*, a Comedie.

III. *Palemon and Arcyte*, Parte 2d. From *Chaucer*.

These two last are printed, with his Songs and Poems, in 1585. Mr. *Edwards* had a Licence granted by Queen *Elizabeth*, to superintend the Children of the *Chapel*, as her Majesty's Company of Comedians.

EDWARD VERE, Earl of OXFORD,

Is said to have been the best Writer of Comedy of his Time. Some of his Poems may be found in a miscelleneous Collection printed in 1578, intituled the *Paradise of dainty Devices*. He died a very old Man in 1604, and the Names of all his Comedies died with him.

Mr. NICHOLAS BRETON,

Is the Author of an Interlude, called

The olde Man his Lesione, or the young Man his Love, 1563.

Mr. EDWARD FERRYS, or FERRERS,

An Author of great Repute in the beginning of Queen Elizabeth's Reign, as *Puttenham* informs us in his Art of Poetry, and who wrote several Tragedies, Comedies, or Interludes. But the Names of all of them are lost. He died in 1564.

THOMAS SACKVILLE, Lord BUCKHURST.

This noble Author wrote one Play, called

Ferrex and *Porrex*, a Tragedie, 1565. He was assisted in writing it by *Thomas Norton*, Esq; who was supposed to write the first three Acts; it was first published incorrectly without the Consent, or Knowledge of the Authors, and afterwards altered under the Title of

Gorboduc, a Tragedie, 1570.

This Play had the Chorus after the Manner of the Ancients, and Dumb Shews between every Act.

Mr. ROBERT WILSON,

Wrote one Play, called

The Cobler hys Prophecie, a Comedie, 1565.

GEORGE GASCOIGN, Esq;

This Gentleman was a Member of the Society of *Gray's-Inn*, and wrote the following Dramatic Pieces:

I. *Jocasta*, a Tragedie, 1566. Translated from the *Greek* of *Euripides*.

II. *The Supposes*, a Comedie, 1566. Translated from the *Italian* of *Ariosto*.

III. *The Glasse of Governmente*. a Tragi-Comedie, 1575.

IV. *Pleasure at Kenelworth Castle*, a Masque.

These Plays are printed in Quarto on a Black Letter, in one Volume with his other Poems, 1587.

Mr. LEWIS WAGER.

This Author wrote one Interlude, called

Mary Magdalene, her Lyfe and Repentaunce, 1567.

Mr. WILLIAM WAYER,

Author of one Play, called

The longer thou liveste, the more Foole thou arte, a Comedie, 1570.

Mr.

Mr. THOMAS INGELAND,

Was a Student in the University of *Cambridge*, and wrote one Play, called

The Disobediente Child, a merrie Interlude, 1571.

Sir PHILIP SIDNEY.

This illustrious Author was born at *Penshurst* in *Kent* in 1554, and educated at *Oxford*; he was killed at the Battle of *Zutphen* in 1586, while he was mounting his third Horse, having had two killed under him before.

He wrote one Dramatic Piece, which is printed with his Poems at the latter end of his *Arcadia*, and called

The Lady of May, a Masque, presented to Queen *Elizabeth* in the Gardens of *Wanstead* in *Essex*.

The Rev. Mr. NATHANIEL WOOD.

This Gentleman was a Clergyman of the City of *Norwich*; he wrote one Dramatic Piece, called

The Conflycte of Conscience, a Pastoral, 1581.

Mr. ALEXANDER NEVIL.

This Author, at the Age of Sixteen, translated from *Seneca*,

Oedipus, a Tragedie, 1581.

Mr. THOMAS NUCE.

This Gentleman was bred at *Oxford*; but we cannot find any thing more of him, than that he joined with *Jaster Heywood* and others, in a Translation of *Seneca's* Tragedies. The Play that he translated was *Octavia*, 1584.

Mr. JASPER HEYWOOD.

This was the Son of the afore-mentioned Mr. *John Heywood*. He was first a Student at *Merton College, Oxon*, from whence he removed to *All-Souls* in the same University, and afterwards went to *St. Omers*, where he became a Jesuit. He translated three of *Seneca's* Tragedies.

I. *Hercules Furcus*.

II. *Troas*.

III. *The eyes*.

Mr. THOMAS NEWTON.

This Author joined with *Jasper Heywood* and others, in translating *Seneca's* Tragedies ; that which he did himself, was

The *Thebais*, 1585.

Mr. JOHN STUDELY.

This Gentleman was educated at *Oxford*, and joined with *Jasper Heywood* and others, in a Translation of *Seneca's* Tragedies, those that *Studely* turned into *English*, were

I. *Agamemnon*.

II. *Hercules Oetus*.

He was killed in *Flanders* at the Siegē of *Breda*, having a Command under Prince *Maurice*, in 1587.

Mr. ULPYIAN FULWELL.

This Author wrote one Play in Rhime, called *Like wille to Like*, quothe the *Devile* to the *Colliere*, an Interlude, 1587.

Mr. CHRISTOPHER MARLOW.

This Author was both a Poet and a Player ; but in the Opinion of some Cotemporary Writers, a Man of bad Morals.

Having an Intrigue with a loose Woman he came unexpectedly into her Chamber, and caught her in the Embraces of another Gallant. This so much enraged him that he drew his Dagger, and attempted to stab him ; but, in the Struggle, the Paramour seized *Marlow*, turned the Point into his Head, and killed him on the Spot, in 1592. His Plays are,

I. *Edward II.* a Tragedie, 1590.

II. *Tamberlane* the Greate, or the *Scythian* Shepherde, a Tragedie, in two Parts, 1593.

III. *The Jewe of Malta*, a Tragi-Comedie, 1603.

IV. *Lull his Dominione*, or the *Lascivious Queene*, a Tragedie, 1604.

V. *The Massacre of Paris*, with the Death of the Duke of *Guise*, a Tragedie. This Play has no Date.

VI. *Dr. Faustus* his Tragical Historie, not acted but printed, 1635.

Mr.

Mr. ABRAHAM FRANCE.

Wrote one Piece, called

Amyntas, a dramatic Pastoral, translated from the *Italian* of *Tasso*, and printed with a Collection of Poems, called *The Countess of Pembroke her Ivy Church*, 1591.

Mr. WILLIAM SHAKESPEAR.

This immortal Author was the Son of Mr. *John Shakespear*, an eminent Dealer in Wool, and born at *Stratford upon Avon*, in *April*, 1564. His Plays are

I. The troublesome Reygne of *Jobne Kynge of Englande*, 1591.

II. The Seconde Parte of the troublesome Reygne of *Jobne Kynge of Englande*, wythe hys Deathe, 1591.

III. The Hystorie of *Henrie the Fourthe*, wythe the Battayle of *Shrewsburie*, betweene the Kynge and Lorde *Henrie Hotspurre*, of the Northe, wythe the merrie conceyted Veyne of *Syr Jobne Falstaffe*, 1592, 1599, 1602, 1622.

IV. An excellent conceyted Tragedie of *Romco and Juliette*, wythe the Wranglynge of the two famous Houses of *Montague* and *Capulette*, 1593, 1597, 1599.

V. The whole Contentions betweene the two famous Houses of *Lancastre* and *Yerke*, wythe the Tragycal End of the good Duke *Humbrey*, *Richard* Duke of *Yerke* and *Henrie* the 6th. in two Partes.

These two Plays are printed without a Date, but we are assured they must be acted about this Time; for at the End of *Romco* and *Juliet*, printed for *Andrew Wyse* in 1597, is the following Advertisement. At the Shoppe of *Andrew Wyse*, Mr. *William Shakespeare* his *Henrie* the 6th. in two Parts, may be boughte. The 3d Part is printed in 1600, but we make no Doubt that it was printed before that Date, tho' the Edition is not in our Possession.

VI. The most lamentable Tragedie of *Titus Antonicus*, wythe the Deathe of wicked *Aaron* the Black Moore, 1595, 1603, 1611.

VII. The Tempeste, wythe the Enchantments of the Bannished Lorde *Prospero*, 1595, 1597, 1600, 1609.

VIII. The Seconde Parte of *Kynge Henrie* the Fourthe contaynyng unto his Deathe, and Coronation of *Henrie* the 5th. wythe the Humours of *Syr Jobne Falstaffe* and *Swaggering Pistol*, 1595, 1597, 1600, 1609. This last Edition has some Alterations.

IX. A

IX. A moſte pleaſaunte Comedie, called a *Midſummer* Night's Dream, wythe the Freakes of the Fayries, 1595, 1600, 1610.

X. Muche adoe about Nothing, a pleaſaunte and wittie Comedie, wythe the Conceyted Fancies of Lorde *Benedict* and Ladie *Beatrice*, 1596, 1600, 1609. The Contrivance of *Borachio*, in behalf of *John* the Baſtard to make *Claudio* jealous of *Hero*, by the Aſſiſtance of her Waiting-woman *Margaret*, is borrowed from *Ariosto's Orlando Furioſo*: ſee Book the fifth in the Story of *Lurcanio*, and *Geneuza*: the like Story is in *Spenser's Fairy Queen*, Book 2. Canto 4.

XI. A moſt pleaſaunte, excellent conceyted Comedie of *Syr John Falſtaffe*, the Fat Knighte, wythe the quaint Conceits of the Merrie Wives of *Windſor*, intermixed with ſundrie Humours of *Syr Hughe* the Welſh Parſon, Juſtice *Shallow*, and his wiſe Couſin Mr. *Abraham Slender*, wythe the Swaggering Vaine of antient *Piſtol*, and Corporal *Nym*, wythe Dr. *Caius* his French Figaries, 1596, 1598, (with great Additions,) 1602, 1611, 1613.

XII. A pleaſaunte conceyted Comedie, called Love his Labour loſte, as it was preſented before her Highneſſ (Queen *Elizabeth*) this laſt Chriſtmas, newly corrected and augmented, 1597, 1598.

XIII. The excellent and true Histoꝛie of the Merchaunt of *Venice*, wyth the extreme Crueltie of *Shylocke* the Jew towards the Merchaunt *Antonio*, and the obtayninge of *Portia* the ryche Heyre by the Choyce of three Caſketes, 1597, 1598, 1600, 1603. Story from an old Ballad.

XIV. The Tragedie of Kynge *Richard* the 3d. containyng his treacherous Plottes againſt his Brother *Clarence*, and the Murther of his innocente Nephewes in the Tower, wythe the whole Courſe of his deteſted Lyfe, and his moſt deſerved Deathe, ſlaine by *Henrie* Earl of *Richmonde* in the bloudie Bataille of *Boſworth* the Fielde in *Leſterſhire*, 1597, 1598, (with Alterations) 1602, 1609.

XV. The true Chronicle of Kynge *Henrie* the 8th. wythe the coſtly Coronation of Queene *Anne Bulleyne*, after his Divorce from Queene *Catharine*; the Cunninge of Cardinal *Woolſey*, wythe his Diſgrace and Deathe, wythe the Byrthe and Chryſtianing of our gracious Princeſſ *Elizabeth*, 1597, 1598, (with Alterations) 1605.

XVI. The true and wonderful Chronicle Histoꝛie of *Leare* Kynge of *Englande*, wythe his Lyfe and Deathe, wythe the unfortunat Lyfe of *Edgar*, Heire to the Eaile of *Gloſter*,
and

and his Sullen and Assumed Humoure of *Tom a Bedlame*, 1598, 1601, 1608. This Play is founded on History; see such Authors as have written concerning *Brute's* History, as *Leland*, *Glocester*, *Huntingdon*, *Monmouth*, &c. But the Subject of this Story may be read succinctly in *Milton's* History of *England*, 4to. Book 1. p. 17, &c.

XVII. A wittie and pleasaunte Comedie, called the *Taminge of the Shrewe*, 1598, 1601, 1607, 1608. There are great Alterations in the two last Editions.

XVIII. The Tragedie of *Kynge Richard* the 2d. 1598, 1603, 1608, 1615. These two last have many Amendments, with the Addition of the Parliament Scene.

XIX. *Hamlet* Prince of *Denmarke* his Tragedie, wythe his iust Revenge on the adulterous *Kynge Claudius*, and the Poysoning of the *Queen Gertrude*, 1599, 1605, 1609.

XX. The true Chronicle Historie of *Henrie* the 5th. with the famous and memorable Battle of *Agencourte*, his Espoufals wythe the Princess of *France*, wythe the valiante Humours and Conceits of the *Welch* Captain *Fluellyn*, 1599, 1600, 1607, 1611.

XXI. The famous and excellent Historie of *Troilus* and *Cressida*, expressing their Loves begininge, wythe the conceited Wooinge of *Pandarus* Prince of *Lycia*, the reckless Wars and Sackings of *Troy*, 1600, 1604, 1607, 1611.

XXII. The twoe Gentlemen of *Verona*, a Pleasaunte Comedie, 1600, 1613, 1614.

XXIII. *Measure for Measure*. This Play is without a Date, but by an Advertisement at the End, viz. *Where may be boughte at his Shopp printed last Yeare, (1600) the twoe Gentlemen of Verona, by W. Shakespeare Gentleman*; we may venture to date this Play 1601. Founded on a Novel in *Cynthio Giraldis*: viz. *Deca Ottaua*, *Novella* 5.

XXIV. The true Tragedie of *Timon of Athens*, wythe the Dogged Veine of *Apemantus*, 1604.

XXV. *Anthonie* and *Cleopatra* the fair *Egyptian* Queen, their Loves and lamentable Deaths, 1604. The Ground of this Play is founded on History: see *Plutarch's* Life of *Anthonie*; *Appian*, *Dien Cassius*, *Diodorus*, *Floru*, &c.

XXVI. The Tragedie of *Macbethe*, shewing how by Treacherie and manyfold Murders, he obtained the Crown of *Scotland*, wythe his well deserved Deathe, 1605. The Reader may consult these Writers for the Story: viz. *Hector Boetius*, *Buchanan*, *Duchaine*, *Hollingshead*, &c. The same Story is succinctly related in Verse, in *Haywood's* Hierarchy

rarchy of Angels, B. 1. p. 508. and in Prose in *Heylin's* Cosmography, Book 1. in the Hist. of *Brittain*, where he may read the Story at large.

XXVII. The excellent Tragedie of *Cymbeline*, wythe the Warres of the *Romans* wythe the *Brittaines*, 1605. This Play, tho' the Title bears the name of a King of *Brute's* Lineage; yet owes little to the Chronicles of those Times. But the Subject is rather built upon a Novel in *Boccace*, viz. Day 2. Nov. 9.

XXVIII. *Othello* the Moore of *Venice*, wythe hys Deathe, and strangling the Fair *Desdemona*, 1606, 1611, 1613. Our Author borrowed the Story from *Cynthia's* Novels, Dec. 3. Nov. 7.

XXIX. A Winter Nighte Tale, an excellent Comedie, 1606.

XXX. *Caius Martius Coriolanus* his lamentable Tragedie, 1606. This is founded on History: see *Livy*, *Dionysius Hallicarnassæus*; *Plutarch's* Life of *Coriolanus*, &c.

The five following Plays are in our Possession, but have no Dates; neither can we gather for any certainty in what Year they were exhibited; but as they were assuredly acted during the Author's Life, we will venture to place them in the following Order.

XXXI. A pleasaunte Comedie, called *As you like it*, wythe the various humours of the banished Duke *Frederick* and his Followers in the Forest of *Arden*.

XXXII. All is well that endeth well, a merrie conceited Comedie. This Play is founded on a Novel written by *Jean Boccaccio*; see his Nov. Day the 3. Nov. the 9. concerning *Juliet of Narbena*, and *Bertrand Count of Rossilion*.

XXXIII. *Julius Caesar* his Tragical Deathe in the Capitol of *Rome*, wythe the Deathes of *Brutus* and *Cassius*, and manie of the other Conspirators.

XXXIV. A Comedie of Errors. This Play is founded on *Plautus* his *Mænecmi*.

XXXV. *Twelfth Nighte*, or what you wille, an excellent Comedie.

All these Plays were printed in small Quarto, during the Life of the Author after his Death, they were collected in one small Vol. Folio, 1623, 1632. In 1634 they were published in one large Vol. Folio, with the following additional Plays, though we make a Doubt if any of these last were written by our Author.

I. *Pericles* Prince of *Tyre*, an historical Play.

II. The

II. The *London* Prodigal, a Comedie.

III. The Life and Deathe of *Thomas Lord Cromwell*, an historical Play.

IV. The History of Syr *John Old-Castle*, the good Lord *Cobhame*, a Tragi-Comedie.

V. The Puritan, or the Widowe of *Watling-streete*, a Comedie.

VI. The *Yorkshire* Tragedie, a Piece of one Act.

VII. The Tragedie of *Lochrine*, the eldest Son of Kyng *Brutus*.

This celebrated Author likewise wrote a large Collection of Poems, which are now printed in one Volume.

Mr. ROBERT YARRINGTON,

Wrote a Play, called

Twoe Tragedies in one, printed not till many Years after it was wrote, 1592.

Mr. ROBERT WILMOT,

A Gentleman of the Temple, who published one Dramatic Piece, called

Tancred and Gismund, 1592.

This Play was not wholly wrote by *Wilmot*, but many Years before the Publication, by a set of Templers.

Mr. GEORGE PEEL.

This Author was educated at *Christ-Church* College, in *Oxford*, where he took the Degree of Master of Arts, and wrote two Plays.

I. *Edward* the Firste, an historical Play, 1593.

II. *David* and *Bersheba*, their Loves, wythe the Tragedie of *Abjalom*, 1599.

Mr. THOMAS LODGE.

This Gentleman was a Physician, bred at *Cambridge*, and during his Residence there, wrote, among other Pieces of Poetry, two Play.

I. The Wounds of Civile Wars, or the Tragedies of *Marius* and *Scilla*, 1594.

II. A Looking-Glasse for *London* and *Englande*, a Tragi-Comedie, 1598.

He was a Person of great Learning, and translated *Josephus* and other Authors into *English*.

Mr;

Mr THOMAS KID,

Translated a Play from the *French* of *Garnier*, called *Pompey the Greate*, his fair *Cornelia* her Tragedie, 1595.

MARY Countess of PEMBROKE.

This Lady was Sister to the illustrious Sir *Philip Sidney*. She translated one Play from the *French*, called *Antonius*, or the Tragedie of *Marc-Anthony*, 1595.

Mr. RICHARD BERNARD.

This Gentleman lived in *Lincolnsbire*, and gave us the first entire Translation of *Tesence's Comedies*, 1596.

I. *Andrea*.

II. *Adelphi*.

III. *Eunuchus*.

IV. *Heautontimoroumenos*.

V. *Hecyra*.

VI. *Phormio*.

Mr. SAMUEL BRANDON,

Wrote one Play, called
The Virtuouse *Octavia*; a Tragi-Comedie, 1598.

Mr ROBERT GREEN.

This Gentleman was educated at the University of *Cambridge*, where he took the Degree of Master of Arts, and wrote one Play, called

The Historie of Fryar *Bacon*, and Fryar *Bungey*, a Comedie, 1599, 1633.

Mr. HENRY PORTER,

An Author who wrote one Play, called
The two angry Women of *Abington*, a Comedie, 1599.

The Right Hon. WILLIAM ALEXANDER, Earl of
STERLING,

Was born at *Edinburgh*, in 1578. He wrote four Plays, which he called *Marchic Tragedies*.

I. The *Alexandrian* Tragedie. This Play is built upon the Differences about the Succession, that arose between *Alexander's* Captains after his Decease.

II. *Cræsus*, a Tragedie. *Cræsus* is chiefly borrowed from *Herodotus*, see lib. 1. *see Clis*.

III. *Darius*,

III. *Darius*, a Tragedie

IV. *Julius Cæsar*, a Tragedie.

These Plays are printed in Fol. 1599, 1629, and are rather Historical Dialogues than Dramatic Performances, in alternate Verse.

Mr. ROBERT ARMIN.

This Author was an eminent Comedian, in the Reign of Queen *Elizabeth*, and King *James I.* He wrote one Comedie, called

The two Maids of *Mortelack*, 1599.

Mr. JOHN COOK,

Wrote one Play, called

Green his *Tu Quoque*, or the City Gallant, a Comedie.

This Piece was first performed with the latter Title only; but the inimitable acting of the Part of *Bubble* the City Gallant, by Mr. *Green*, a celebrated Comedian of that Time, who frequently upon every Occasion, came out with the Words *Tu Quoque*, gave it the first Title. The first Edition of this Play, was printed in Quarto 1599, with a Figure of *Green*, and a Label out of his Mouth, *Tu Quoque, to you Sir!*

P L A Y S

WROTE by Anonymous AUTHORS in the 16th CENTURY.

I. **A** Ryghte pythie, pleasaunte and merrie Comedie, intituled, *Gammar Gurton* her Needle. Written by M. S. Maister of Artes, 1551, 1559.

II. *Jacob* and *Eſau*, an Interlude, ryghte pleasaunte, pythie and witty, 1559.

III. *London* Chantecleeres, an Interlude, 1559.

IV. Liberalitie and Prodigalitie, a Masque of much Moralitie, 1559.

V. The Ladie Alimonie, or the Alimonie Ladie, 1560.

VI. *Abrahame* hys Sacrafyce, or the Tryal of the Hearte, 1560.

VII. Manhoode and Wysdome, a Masque of much Instructione, 1563.

VIII. *Darius*. an Interlude; taken out of *Eſdras*, 1565.

IX. The Interlude of Youthe, 1565.

X. *Johannes*

- X. *Johnne* the Evangeliste, an Interlude, 1566.
- XI. *Josophe* hys Affections, 1567.
- XII. A new Enterlude, no lesse wyttie than pleasaunte, entituled *Newe Customes*, 1573.
- XIII. *Apius* and *Virginia*, a Tragie-Comedie, 1575.
- XIV. *Alarme* for *London*, or the Siege of *Antwerpe*, in 1576, wythe the venterouse and valyante Deedes of the lame Soldiere, 1577.
- XV. *Bande Ruffe* and *Cuffee*, an Interlude, 1581.
- XVI. A Combate of *Cappes*, a Masque, 1582.
- XVII. A merrie Interlude of *Jacke Jugglere*, 1587.
- XVIII. *Dicke Scorner*, a Comedie fulle of pleasaunte Myrthe, 1587.
- XIX. *Gentle Crafte*, or the Shoemakers their Holydaye, 1587.
- XX. *The Lawes of Nature*, an Interlude, 1587.
- XXI. A Knacke to knowe a Knave, 1589.
- XXII. A Knacke to knowe an Honeste-Man, 1589.
- XXIII. *Impatiente Povertie*, 1590.
- XXIV. *Sapho* and *Phao*, an Interlude, play'd before the Queenes Majestie, 1591. supposed to be wrote by *Richard Edwards*.
- XXV. *Albion*, an Interlude, 1593.
- XXVI. *Jacke Straewe* hys Lyfe and Deathe, 1596.
- XXVII. *Orlando Furioso*, one of the twelve Peers of France, 1597.
- XXVIII. *Neroe* his Tragedie, 1589.
- XXIX. *Nobodie* and *Somebodye*, wythe the Historie of *Elydure*, who was three times crowned Kynge of *Englande*, 1598.
- XXX. *Tome Tylere* and his Wyfe, a passing merrie Interlude, 1598.
- XXXI. *The Battle of Alcazare*, wythe the Deathe of *Sebastiane* Kynge of *Portingale*, wythe the valiante Deedes of the *Englyshe* Captain *Stukely*, 1598.
- XXXII. A Joviale Crewe, or the Devil turned Ranter, an Interlude full of pleasaunte Myrthe, 1598.
- XXXIII. *The Arraignement of Paris*, 1598.
- XXXIV. *The Coronatione of the Highe and Mightie Princeesse Elizabeth*, the Restoratione of the true Protestante Religione, and the Downfalle of the Pope, 1598.
- XXXV. *Syr Clymonte* Knyghte of the Goldene Sheilde, and *Clanmydes* the whyte Knyghte, 1598.
- XXXVI. The

- XXXVI. The merrie Devile of *Edmontonne*, a Comedie full of wittie Conceites, 1598.
- XXXVII. An old Wyfe her Tale, 1598.
- XXXVIII. *Fiberius Claudius Neroe*, his true Tragedie, 1598.
- XXXIX. A Tryale of Treasure, an Interlude, 1598.
- XL. The three Ladies of *London*, a Comedie full of Myrthe and wyttie Conceites.
- XLI. *Therfyttes* his Humours and Conceits, 1598.
- XLII. A Tryale of Chivalrie, 1599.
- XLIII. A Warnyng for faire Womene, 1599.
- XLIV. Wine, Beere, Ale, and Tobacco, contendyng for Superioritie, 1599.
- XLV. *Alphonfus* Kynge of *Arragone*, a true Historie, 1599.
- XLVI. Tyrannicall Governmente, no Date.
- XLVII. *Grim* the Collier of *Croydon*, with the Devil and his Dame, and *St. Dunstane*, 1599.
- XLVIII. Manhoode and Wildome, an Interlude, 1599.
- XLIX. *Solmion* and *Perfeda*, 1599.

Dramatic AUTHORS in the 17th Century to the Restoration.

Lady ELIZABETH CAREW,

Wrote the following Play,
Mariame, the faire Queene of *Jerwry*, a Tragedie, 1600.

Mr. THOMAS DECKER.

This Poet was Cotemporary with *Shakespeare* and *Johnson*. He wrote twelve Plays, and joined with *Webster*, *Rozwley*, and *Ford*, in four others. His Plays are,

- I. *Fortunatus*, a Comedie, 1600.
- II. *Satyromajix*, or the untruffing a Humorous Poet, a Comedie, 1602.
- III. Northward Hoe, a Comedie, 1607.
- IV. Westward Hoe, a Comedie, 1607.
- V. The Whore of *Babylon*, an Historical Play, 1607.
- VI. The Honeste Whore, with the Humours of the Patient Man, and the longinge Wife, a Comedie, 1630.
- VII. Matche me in *London*, a Comedie, 1631.
- VIII. The

VIII. *The Honeste Whore, Parte the Seconde*, with the *Humours of the Patient Man and the Impatient Wife*; also the comical Passage of an *Italian Bridewell*, a Comedie, 1635.

IX. *The Wonder of a Kingdom*, a Comedie, 1636.

X. *The Witch of Edmonton*, a Tragedie, 1638.

XI. If this be not a good Play, the Devil is in it, a Comedie.

XII. *Wyat his History*, a Play, wrote by him and *Webster*.

JOHN LILY, M. A.

This Author was born in *Kent*, and educated at *Magdalone College in Oxford*, where, in the Year 1575, he took his Degree of Master of Arts. He was looked upon as one of the first Refiners of the *English Language*, and wrote nine Plays.

I. *The Maid her Metamorphosis*, 1600.

II. *Love his Metamorphosis*, a Dramatic Pastoral, 1601.

III. *Endimion*, a Comedie.

IV. *Galatea*, a Comedie.

V. *Alexander and Campaspe*, a Tragi-Comedie.

VI. *Nydas* a Comedie.

VII. *Sappho and Phaon*, a Comedie.

VIII. *Mother Bombie*, a pleasaunte Comedie.

IX. *The Woman in the Moon*, a Comedie.

Mr. BEN JOHNSON.

This great Poet was born in the City of *Westminster*, in 1574. He received the first Rudiments of his Education at *Westminster School* under Mr. *Cambden*, from whence he removed to *St. John's College, Cambridge*, and afterwards to *Christ Church College, in Oxford*.

He succeeded *Michael Drayton* as Poet Laureat to King *Charles I.* and died in 1637, in the 63d Year of his Age. He was buried in *Westminster Abbey*, on the West Side, near the Belfry, having at first a flat Stone over his Grave, with this Inscription,

O RARE BEN JOHNSON!

But near ninety Years after his Death, a Marble Busto of him has been set up among the other celebrated Poets, in *Westminster Abbey*.

His Dramatic Pieces are fifty-three in Number.

I. *Every Man in his Humour*, a Comedie, 1598.

II. *Every*

- II. Every Man out of his Humour, a Comical Satyr, 1599.
- III. *Cynthia's Revels*, or the Fountain of Self-Love, a Comical Satyr, 1600.
- IV. Poetaster, or his Arraignment, a comical Satyr, 1601.
- V. *Sejanus his Fall*, a Tragedie, 1603.
- VI. Entertainment of the Queen and Prince, at Lord *Spenser's* at *Albrop*, 1603.
- VII. A private Entertainment for the King and Queen, 1604.
- VIII. *Volpone*, or the Fox, 1605.
- IX. Queen's Masque of Blackness, 1605.
- X. Queen's Masque of Beauty, 1606.
- XI. An Entertainment of the two Kings of *Great-Britain* and *Denmark*, 1606.
- XII. Entertainment of King *James* and Queen *Anne*, 1607.
- XIII. A Masque at Lord *Haddington's* Marriage, 1608.
- XIV. *Epicæne*, or the Silent Woman, a Comedie, 1609.
- XV. Masque of Queens, 1609.
- XVI. The Case is altered, a Comedie, 1609.
- XVII. The Alchymist, a Comedie, 1610.
- XVIII. *Catiline* his Conspiracy, a Tragedie, 1611.
- XIX. *Bartholomew* Fair, 1614.
- XX. The Golden Age restored, a Masque, 1615.
- XXI. The Devil is an Ass, a Comedie, 1616.
- Tho' our Author seldom borrows any Part of his Plot; yet in this Play, if I mistake not, *Wittipol's* giving his Cloak to *Fitz-dotterel*, to court his Wife one Quarter of an Hour, is founded on a Novel in *Boccace*, Day 3. Nov. 5.
- XXII. Christmas his Masque, 1616.
- XXIII. A Masque at the Lord *Haye's* House, presented by several Noblemen for the Entertainment of *Mons. le Baron de Tour*, Embassador from the *French* King, 1617.
- XXIV. The Vision of Delight, a Masque, 1617.
- XXV. Pleasure reconciled to Vertue, a Masque, 1619.
- XXVI. News from the new World discovered in the Moon, a Masque, 1620.
- XXVII. The Metamorphosed Gipsies, a Masque, 1621.
- XXVIII. A Masque of Augurs, 1622.
- XXIX. Time vindicated to himself and his Honours, a Masque, 1623.

XXX. *Neptune* his Triumph for the Return of *Albion*, a Masque, 1624.

XXXI. *Pan* his Anniversary, or the Shepherds Holiday, a Masque, 1625.

XXXII. The Staple of News, a Comedie, 1625.

XXXIII. The Masque of Owles at *Kenelworth*, 1626.

XXXIV. The Fortunate Isles, a Masque, 1626.

XXXV. The New Inn, or the Light Heart, a Comedie, 1629.

XXXVI. Love his Triumph through *Callipolis*, a Masque, 1630.

XXXVII. *Chloridia*. Rites to *Chloris* and her Nymphs, a Masque, 1630.

XXXVIII. The King his Entertainment at *Welbeck* in *Nottinghamshire*, the Seat of the then Earl of *Newcastle*, on his Majesty's going into *Scotland*, 1633.

XXXIX. Love his Welcome, an Entertainment for the King and Queen at the Earl of *Newcastle* his House at *Bolsover*, 1634.

XL. The Magnetic Lady, or Humours reconciled, a Comedie, 1634.

XLI. The Widow, a Comedie, 1652. *Fletcher* and *Middleton* joined in this Play.

XLII. *Mortimer* his Fall, a Tragedie, left unfinished by the Author.

XLIII. Entertainment at King *James* the Ist's Coronation.

XLIV. A Challenge at Tilt, a Masque.

XLV. Love freed from Ignorance and Folly, a Masque.

XLVI. Love restored, a Masque.

XLVII. A Tale of a Tub, a Comedie.

XLVIII. The Sad Shepherd, or a Tale of *Robin Hood*, a Dramatic Pastoral.

XLIX. *Mercury* vindicated from the Alchymists at Court, a Masque.

L. The *Irish* Masque at Court.

LI. *Hymenæi*, or the Solemnities of a Masque and Barriers at a Marriage.

LII. *Oberon*, the Fairy Prince, a Masque.

LIII. Speeches at Prince *Henry* his Barriers.

There are no Dates to these last Pieces.

All *Ben Jonson's* Works were printed in two Volumes Folio, in the Year 1640, afterwards in the Year 1692; and in the Year 1716, were reprinted in six Volumes Octavo.

tavo. A new Edition of them is now in the Press, under the Care of Mr. *Whalley*.

Mr. FRANCIS BEAUMONT,

Was descended from an ancient Family, seated at *Grace Dieu* in *Leicester-shire*; and was born in the Year 1585. His Grandfather *John Beaumont* was Matter of the Rolls, and his Father *Francis Beaumont* one of the Judges of the Court of Common Pleas. His Mother was *Anne* Daughter of *George Pierrepoint*, Esq; of *Home-Pierrepointe* in *Nottinghamshire*, of the Family of the present Duke of *Kingston*.

He was educated in the University of *Cambridge*, and was afterwards a Student of the *Inner-Temple*.

He died in *March* 1615, and was buried in the Entrance of *St. Benediſt's Chapel*, within *St. Peter's, Westminster*.

Besides his Plays, which he was jointly concerned in with Mr. *Fletcher*, he wrote a Dramatic Piece, intituled, *A Masque of Gray's-Inn Gentlemen*, and the *Inner-Temple*; and a Volume of Poems printed in 1613, and 1653.

Mr. JOHN FLETCHER.

This Gentleman was the Son of the Reverend Dr. *Fletcher*, created Bishop of *Bristol* by Queen *Elizabeth*; and by her translated to the Bishoprick of *London*, in the Year 1593. He had his Education at *Cambridge*, and was accounted a good Scholar.

As *Beaumont* was esteemed for his Judgment, so *Fletcher* was admired for his Wit and Humour.

The Dramatic Works of these Authors were first published in Quarto, many without Dates, and 36 Plays collected in Folio, 1633, the whole Number in 1669, and 1679, and are as follow.

I. *The Beggar's Bush*, a Comedie.

II. *Bonduca*, a Tragedie.

The Plot of this Play is borrowed from *Tacitus's Annals* lib. 14. See *Milton's History of England*, Book 2. *Ubalino de Vita delle Donne Illustri del Regno d'Inghelterra*, & *Scotia*, pag. 7, &c.

III. *The Bloody Brother*, or *Rollo Duke of Normandy*, a Tragedie.

The Design of this Play is from History: See *Herodian*. lib. 4. *Xiphilini Epit. Dion. in Vit. Ant. Caracallæ*. Part of the Language is copied from *Seneca's Thebais*.

IV. *The Captain*, a Comedie.

V. The

V. The Chances, a Comedie.

This Play is built on a Novel written by the famous *Spaniard Miguel de Cervantes*, called the *Lady Cornelia*; which the Reader may read at large in a Vol. called, *Six exemplary Novels*.

VI. The Coronation, a Tragi-Comedie.

VII. The Coxcomb, a Comedie.

VIII. Cupid's Revenge, a Tragedie.

IX. The Custom of the Country, a Tragi-Comedie.

The Plot of *Rutilio*, *Duarte*, and *Guyomar*, is founded on one of *Malespini's* Novels, Deca. 6. Nov. 6.

X. The Double Marriage, a Tragedie.

XI. The Elder Brother, a Comedie.

XII. The Faithful Shepherdes, a Dramatic Pastoral.

XIII. The Fair Maid of the Inn, a Comedie.

Mariana's disowning *Casario* for her Son, and the Duke's Injunction to marry him, is related by *Causin* in his *Holy Court*, and is transcribed by *Wanley* in his *History of Man*, Fol. Book 3. Chap. 26.

XIV. The False One, a Tragedie.

This Play is founded on the Adventures of *Julius Caesar* in *Aegypt*, and his Amours with *Cleopatra*.

XV. Four Plays in One, or Moral Representations, containing the Triumph of Honour, the Triumph of Love, the Triumph of Death, and the Triumph of Time.

XVI. The Honest Man his Fortune, a Tragi-Comedie.

XVII. The Humorous Lieutenant, a Tragi-Comedie.

XVIII. The Island Princess, a Tragi-Comedie.

XIX. A King and no King, a Tragi-Comedie.

XX. The Knight of the Burning Pestle, a Comedie.

XXI. The Knight of *Malta*, a Tragi-Comedie.

XXII. The Laws of *Candy*, a Tragi-Comedie.

XXIII. The Little *French* Lawyer, a Comedie.

XXIV. Love's Cure, or the Martial Maid, a Comedie.

XXV. The Lover's Pilgrimage, a Comedie.

The Foundation of it is built on a Novel of *Miguel de Cervantes* called *The Two Damsels*.

XXVI. The Lover's Progress, a Tragi-Comedie.

This Play is built on a *French* Romance written by *M. Daudiguier*, called *Lysander* and *Calista*.

XXVII. The Loyal Subject, a Comedie.

XXVIII. The Mad Lover, a Tragi-Comedie.

The Design of *Cleanthe's* suborning the Priestesses to give a false Oracle in favour of her Brother *Syphax*, is borrowed

borrowed from the Story of *Mundus* and *Paulina*, described at large by *Josephus*, lib. 18. cap. 4.

XXIX. The Maid in the Mill, a Comedie.

This Play amongst others has likewise been revived by the Duke's House. The Plot of *Antonio*, *Ismenia*, and *A-minta*, is borrowed from *Gerardo*, a Romance translated from the *Spanish* of *Don Gonzalo de Cespides*, and *Moneces*; see the Story of *Don Jamye*, pag. 350. As to the Plot of *Otrante's* seizing *Florimel* the Miller's supposed Daughter, and attempting her Chastity, it is borrowed from an *Italian* Novel wrote by *Bandello*; a Translation of which into *French*, the Reader may find in *Les Histoires Tragiques par M. Bellforest*, Tom. 1. Hist. 12. The same Story is related by *M. Goulart*; see *Les Histoires admirables de notre temps*, 8vo. Tom. 1. p. 212.

XXX. The Maid's Tragedie.

XXXI. A Masque of *Gray's-Inn* Gentlemen, presented at the Marriage of the Princess *Elizabeth* and the Prince *Palatine* of the *Rhine*, in the Banquetting House at *Whitehall*.

XXXII. *Monfieur Thomas*, a Comedie.

XXXIII. *Nice Valour*, or the passionate Mad-man, a Comedie.

XXXIV. *The Night-walker*, or the Little Thief, a Comedie.

XXXV. *The Noble Gentleman*, a Comedie.

XXXVI. *Philaster*, or Love lies a bleeding, a Tragi-Comedie.

XXXVII. *The Pilgrim*, a Comedie.

XXXVIII. *The Prophetess*, a Tragi-Comedie.

XXXIX. *The Queen of Corinth*, a Tragi-Comedie.

XL. *Rule a Wife and have a Wife*, a Comedie.

XLI. *The Scornful Lady*, a Comedie.

XLII. *The Sea Voyage*, a Comedie.

XLIII. *The Spanish Curate*, a Comedie.

The Plot of *Don Henrique*, *Afcanio*, *Violante*, and *Jacintha*, is borrowed from *Gerardo's* History of *Don John*, pag. 202. and that of *Leandro*, *Bartolus*, *Amarantha* and *Lopez*, from the *Spanish* Curate of the same Author, pag. 214, &c.

XLIV. *Thiery* and *Theodoret*, a Tragi-Comedie.

XLV. *The two noble Kintmen*, a Tragi-Comedie.

XLVI. *Valentinian*, a Tragedie.

For the Plot see the Writers of those Times; as *Cassiodori*

194 A LIST OF DRAMATIC AUTHORS,
dori Chron. Ann. Marcell. Hist. Evagrius lib. 2. Procopius, &c.

XLVII. A Wife for a Month, a Tragi-Comedie.

XLVIII. The Wild Goose Chase, a Comedie.

XLIX. Wit at several Weapons, a Comedie.

L. Wit without Money, a Comedie.

LI. The Woman Hater, a Comedie.

LII. Women Pleas'd, a Comedie.

LIII. Woman's Prize, or the Tamer tamed, a Comedie.

Mr. *Fletcher* died in *London* of the Plague, in the Year 1625, in the 49th Year of his Age, and was buried in St. *Mary O'very's* Church, in *Southwark*, ten Years after his Collegue *Beaumont*.

Mr. THOMAS HEYWOOD.

This Author was an Actor as well as a Poet, and lived in the Reign of Queen *Elizabeth* and King *James I.*

He was a very voluminous Writer; but out of two hundred and twenty Dramatic Pieces he says himself he had been concerned in, there are but twenty-five entire Plays remaining.

I. *Robert Earl of Huntingdon*, his Downfall; an Historical Play, 1601.

II. *Robert Earl of Huntingdon's Death*, or *Robin Hood* in merry *Sherwood*, with the Tragedy of chaste *Matilda*, 1601.

III. The Golden Age, or the Lives of *Jupiter* and *Saturn*, an Historical Play, 1611.

IV. The Silver Age, an Historical Play, 1613.

V. The Brazen Age, an Historical Play, 1613.

VI. A Woman killed with Kindness, a Tragedy, 1617.

VII. If you know not me you know no Body, or the Troubles of Queen *Elizabeth*, in two Parts, 1623.

VIII. The Royal King, and Loyal Subject, a Tragi-Comedie, 1627.

IX. The Fair Maid of the West, or a Girl worth Gold, a Tragi-Comedie, 1631.

X. The Fair Maid of the West, or a Girl worth Gold, Part II. 1631.

XI. The Dutchess of *Suffolk*, an Historical Play, 1631.

XII. The Iron Age, an Historical Play, 1632.

XIII. The Iron Age, Part II. 1632.

XIV. The *English Traveller*, a Tragi-Comedie, 1633.

XV. A

XV. A Maidenhead well lost, a Comedie, 1634.

XVI. The four *London* Apprentices, with the Conquest of *Jerusalem*, an Historical Play, 1635.

XVII. A Challenge for Beauty, a Tragi-Comedie, 1636.

XVIII. The Fair Maid of the Exchange, with the merry Humours of the Cripple of *Fenchurch*, a Comedie, 1637.

XIX. The Wise Woman of *Hogfiden*, a Comedie, 1638.

XX. The Rape of Lucrece, a *Roman* Tragedie, 1638.

XXI. Love's Mistress, or the Queen's Masque, 1640.

XXII. Fortune by Land and Sea, a Comedie, 1645.

XXIII. The *Lancashire* Witches, a Comedie, 1646.

Mr. *Brome* joined with *Heywood* in this Comedy.

XXIV. *Edward VI.* an Historical Play, Part I.

XXV. *Edward VI.* Part II.

This Author wrote several other Pieces. An Apology for Actors, the Life of *Merlin*, the *Hierarchy* of Angels, the Life of Queen *Elizabeth*, the Lives of the Nine Worthies, the Lives of the Nine Women Worthies, and a general History of Women.

Mr. THOMAS MIDDLETON.

This Poet was born in the Reign of Queen *Elizabeth*, and lived to a very great Age, cotemporary with *Shakespeare*, *Beaumont*, *Fletcher*, *Massenger*, and many other Dramatic Authors. We may easily judge of his Longævity, when his first Play called the Five Gallants was acted in 1601, and his last (*A mad World, my Masters*) in 1665. Besides twenty-two Dramatic Pieces published in his own Name, he joined in several others with the Authors of his Time. His Plays are :

I. The Five Gallants, a Comedie, 1601.

II. *Blurt*, Mr. Constable, or the *Spaniard* his Night-walk, a Comedie, 1602.

III. The Phenix, a Tragedie, 1607.

IV. The Family of Love, a Comedie, 1608.

V. The Roaring Girl, or Moll Cut-purse, 1611.

VI. A Trick to catch the Old one, a Comedie, 1616.

VII. The Triumphs of Love and Antiquity, a Masque, 1619.

VIII. The Chaste Maid of *Cheapside*, a pleasaunte Comedie, 1620.

IX. The World tofs'd at Tennis, a Masque, 1620.

X. The Fair Quarrel, a Comedie, 1622.

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XI. A Game at Chesse, a Comedie, 1632.

XII. *Corona Minervæ*, a Masque, 1634.

XIII. The *Inner-Temple* Masque, or Masque of Heroes,
1640.

XIV. The Changeling, a Tragedy, 1655.

XV. The Old Law, or a New Way to please ye, a
Comedy, 1656.

XVI. No Wit, no Help, like a Woman's, a Comedy, 1657.

XVII. Women, beware Women, a Tragedy, 1657.

XVIII. More Dissemblers besides Women, a Tragedy,
1657.

XIX. The *Spanish* Gypsies, a Comedy, 1661.

XX. The Mayor of *Queenborough*, a Comedy, 1662.

XXI. Any thing for a quiet Life, 1663.

XXII. The Michaelmas Term, a Comedy, 1663.

XXIII. A Mad World, my Masters, a Comedy, 1665.

Mr. JOHN MARSTON.

This Author wrote a Satire in three Parts called the Scourge of Villainy, that gained him more Reputation than his Dramatic Works, which are :

I. *Antonio* and *Melida*, an Historical Play.

II. *Antonio's* Revenge, or the second Part of *Antonio* and *Melida*, a Tragedie, 1602.

III. The insatiate Countess, a Tragedie, 1603.

IV. The *Malecontent*, a Tragi-Comedie, 1604.

V. The *Dutch* Courtesan, a Comedie, 1605.

VI. Parasitaster, or the Fawn, a Comedie, 1606.

VII. *Sophonisba*, or the Wonder of Women, a Tragedie.

VIII. What you will, a Comedie, 1609.

Mr. GEORGE CHAPMAN.

This Author was well esteemed by his cotemporary Poets. He was born in 1557, died in 1634, and was buried in St. *Giles's* Church, where a Monument was erected to his Memory by that great Architect *Inigo Jones*.

He wrote seventeen Dramatic Pieces.

I. The Blind Beggar of *Alexandria*, a Comedie, 1599.

II. All Fools, a Comedie, 1605. It seems to be built upon the same Fabrick with *Terence's Heautontimorumenos*.

III. Eastward Hoe, a Comedie, 1605. *Ben Jonson* and *Marston* joined with Mr. *Chapman* in writing this Play.

IV. The Gentleman Usher, a Comedie, 1606.

V. *Monfieur d'Olive*, a Comedie, 1606.

VI. The

VI. The Conspiracie and Tragedie of *Charles Duke of Biron*, Marshal of *France*, 1608.

VII. The Conspiracie and Tragedie of *Charles Duke of Biron*, Part II. 1609.

VIII. *May Day*, a Comedie, 1611.

IX. *The Widow's Tears*, a Comedie, 1612. The Plot of *Lysander* and *Cynthia* is borrow'd from *Petronius Arbiters Satyricon*, being the Story of the Matron of *Ephesus* related by *Eumolpus*.

X. *Buffy d'Ambois*, a Tragedie, 1613.

XI. *The Temple*, a Masque, 1614. Presented at Court before the King, at the Celebration of the Nuptials of the Count *Palatine* of the *Rhine* and Princess *Elizabeth*; Mr. *Inigo Jones* ordered the Scenes and Machines.

XII. *Two wise Men*, and all the rest Fools, a Comedie, in seven Acts, 1619.

XIII. *Cæsar* and *Pompey*, a Tragedie, 1631.

XIV. *Revenge for Honour*, a Tragedie, 1634.

XV. *Alphonfus*, Emperor of *Germany*, a Tragedie, 1634.

XVI. *Humourous Day's Mirth*, a Comedie, 1635.

XVII. *Buffy d'Ambois*, his *Revenge*, a Tragedie, 1635.

Mr. *Chapman* translated *Homer*, *Hesiod*, and *Museus*.

FULK GREVILLE Lord BROOK,

Was born in 1574, had his Education first at *Oxford*, and after at *Cambridge*. At his Return from his Travels, King *James I.* created him Baron *Brook*, Privy Counsellor and Lord of the Bed-Chamber. *Heywood*, one of his old Servants, having long expected some Office from his Lord to no Purpose, took the Opportunity of stabbing him in the Back, as my Lord turn'd from him, enraged at his extravagant Importunity; and afterwards returning to his Chamber stabb'd himself, and died on the Spot.

The Author of the *Lives of illustrious Men* does not say my Lord died of the Wound.

The Epitaph on his Tomb in the Church of *Warwick*, is as follows:

FULK GREVILLE, SERVANT TO QUEEN ELIZABETH, COUNSELLOR TO KING JAMES, AND FRIEND TO SIR PHILLIP SIDNEY.

He wrote two Plays,

I. *Alaham*, a Tragedie, 1605.

II. *Mustapha*, a Tragedie, 1605. These are printed in small Folio with a Treatise of Human Learnings and In-

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quisition upon Fame and Honour. Both Plays have the Chorus after the Manner of the Ancients.

Mr. SAMUEL DANIEL.

This Author was the Son of Mr. *Samuel Daniel*, an eminent Composer of Music. He was born at *Fauntou* in *Somersetshire* in 1571, and educated at *Salisbury*, his Father being one of the Choiristers of that Church.

Besides his *History of England*, he wrote many Poetical Pieces, which are printed with his Plays, in 4to. His Dramatic Works are,

I. *Hymen's Triumph*, a Pastoral Tragi-Comedie, presented at the Queen's Court in the *Strand*, at her Majesty's magnificent Entertainment of the King's most excellent Majesty, being the Nuptials of the Lord *Roxborough*, 1605.

II. The Queenes *Arcadia*, a Pastoral Tragi-Comedie, presented to her Majesty and her Ladies, by the University of *Oxford*, in *Christ-Church* College, 1605.

III. The Vision of the Twelve Goddesses, presented in a Masque the 8th of *January* at *Hampton Court*, by the Queenes most excellent Majesty and her Ladies, 1606.

IV. The Tragedie of *Cleopatra*.

V. The Tragedie of *Philotas*.

There are no Dates to these two last Plays, which both have the Chorus after the Manner of the Ancients.

Mr. BARNABY BARNES,

Wrote one Play, call'd

The Devil his Charter; a Tragedie, 1606. Containing the Life and Death of *Pope Alexander VI*.

Mr. JOHN DAY.

This Author was a Student of *Caius-College* in the University of *Cambridge*, and wrote the six following Dramatic Pieces :

I. The Travels of the three *English* Brothers, *Sir Thomas*, *Sir Anthony*, and *Mr. Thomas Shirley*, an Historical Play, 1607.

II. A Parliament of Bees, a Masque, 1607.

III. Humour out of Breath, a Comedie, 1607.

IV. Law-Tricks, or who would have thought it? a Comedie, 1608.

V. The Isle of Gulls, a Comedie, 1633.

VI. The blind Beggar of *Bednal-Green*, with the merry Humour of *Tom Stroud*, the *Norfolk* Yecoman, 1639.

Mr.

Mr. JOHN MASON.

This Author wrote one Play, called
Muleasses the Turk, a worthy Tragedie, 1610.

Mr. GEORGE WAPUL,

Wrote one Play, called
Tide tarrieth for no Man, a Comedie, 1611.

The Rev. Mr. THOMAS GOFF.

This Gentleman was born in *Essex*, in the Year 1592, and received his Learning at *Westminster* School, from whence he removed to *Christ-Church* College, *Oxon*. In the Year 1623, he was preferred to the Living of *East-Clandon*, in the County of *Surry*.

He died in the Year 1627, and was buried in his own Parish Church. He wrote five Dramatic Pieces.

- I. *Selimus* Emperor of the *Turks*, a Tragedie.
- II. *The Careless Shepherdess*, a Tragedie.
- III. *Orestes*, a Tragedie.
- IV. *The Courageous Turks*, or *Amurath I.* a Tragedie.
- V. *The Raging Turk*, or *Bajazet II.* a Tragedie.

Mr. ROBERT TAYLOR,

Wrote one Play, called
The Hog has lost his Pearl, a Comedie, 1611.

Mr. LODOWICK BARRY.

A Gentleman of an Ancient Family in *Ireland*, who wrote one Dramatic Piece, called

Ram-Alley, or *Merry Tricks*, a Comedie, 1611.

Mr. NATHANIEL FIELD.

This Poet wrote two Plays.

- I. *Woman is a Weather-cock*, a Comedie, 1612.
- II. *Amends for Ladies*; with the merry Pranks of *Melli Cut-Purse*, or the Humour of Roaring, a Comedy, 1639.

Mr. JOHN WEBSTER.

This Author was accounted a good Poet, and well esteem'd by his cotemporary Authors, since he joined with *Decker*, *Marston* and *Rowley*. The Plays he wrote are,

- I. *The White Devil*, or the Tragedie of *P. Gordiano Urfini*, Duke of *Brachiano*, wythe the Lyfe and Deathe of *Vittoria Corombona*, the famous *Venetian* Courtezan, 1612.
- II. *The Devil's Law-Case*, or when Women go to Law, the Devile is fulle of Business, a Tragi-Comedie, 1623.

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III. The Dutchess of *Malfey*, a Tragedie, 1623. Re-
vived with some Alterations, 1709.

IV. *Appius and Virginia*, a Tragedie, 1659.

V. The *Thracian Wonder*, a Comic-Historical Play.

VI. A Cure for a Cuckold, a Comedie.

Mr. JOHN STEPHENS,

Wrote one Play, called

Cynthia her Revenge, a Tragedie, 1613.

Mr. ROBERT DAUBORNE.

This Gentleman wrote two Plays :

I. The Christian turned Turk, a Tragedie, 1613.

II. The Poor Man his Comfort, a Tragi-Comedie, 1615.

Mr. RICHARD CARPENTER.

This Author was supposed to be a Divine, and wrote one
Play, called

The Pragmatical Jesuit new leavened, 1614.

Mr. EDWARD SHARPMAN.

This Author was a Member of the *Middle-Temple*; he
wrote one Play, called

The Fleece, a Comedie, 1615.

GEORGE SANDYS, Esq;

He was the Son of *Edwin* Archbishop of *York*, and
born at *Bishop's-Thorp* in the County of *York*, in the Year
1577. He was sent to the Univerity of *Oxford*, and en-
tered in *St. Mary's Hall*, at Eleven Years of Age.

In the Year 1610 he made the Tour of *France, Italy, Turkey,*
Jerusalem, &c. and on his Return, published an Account
of his TRAVELS, and one Play, called

Christe, his Passion, a Tragedie, with Notes, 1615, trans-
lated from the *Latin* of *Hugo Grotius*.

He also translated *Ovid's Metamorphosis*, the whole fif-
teen Books. The first Book of *Virgil's Æneis*, and new
wrote the singing Psalms.

He died at *Boxley-Abbey* in *Kent*, in 1643, and was buried
in the Chancel of that Church.

Mr. WILLIAM SMITH,

Wrote one Play, called

The Hector of *Germany*, or the *Palgrave* Prime Elector,
a new Play, an Honourable History, 1615.

Mr.

Mr. CYRIL TURNER.

He wrote two Plays :

- I. The Athiest his Tragedie, 1617.
- II. The Revenger his Tragedie, 1619.

Mr. DRAWBRIDGE-COURT BELCHIER.

This Gentleman was born at *Goldborough*, in *Northamptonshire*, educated at *Christ-Church College Oxford*, and afterwards travelled. While he was at *Utrecht* in the *United Provinces*, he wrote one Play, called

Hans Beer-Pot, his invisible Comedie of see me, and see me no', 1618.

He died in the *Low-Countries*, 1621.

THOMAS MAY, Esq;

This Gentleman was Son of Sir *Thomas May* of the County of *Suffex*, and born in 1595. He wrote five Plays.

- I. The Heir, a Comedie, 1620.
- II. *Cleopatra*, Queen of *Egypt*, a Tragedie, 1626.
- III. *Antigone*, the *Theban* Princess, a Tragedie, 1631.
- IV. The old Couple, a Comedy, 1651.
- V. *Agrippina*, Empress of *Rome*, a Tragedy.

Mr. *May* likewise published a Translation of *Lucan's Pharsalia*, with a Latin Supplement, or Continuation to the Death of *Cæsar*; also a Translation of *Virgil's Georgicks*, and the History of *English Parliaments*, &c. He died suddenly in the Year 1652, in the 55th of his Age, and was buried in *Westminster Abbey*.

JAMES HOWELL, Esq;

Mr. *Howell* was born in the County of *Caermarthen* in *South Wales*, in the Year 1594. He received the first Rudiments of Learning at the School of *Hereford*, and was removed from thence to *Jesus College, Oxon*.

He wrote one Dramatic Piece, called

The Nuptials of *Peleus* and *Thetis*, a Masque and Comedie, acted at *Paris*, by the *French King*, the *Duke of York*, *Duke of Anjou*, *Henrietta Maria* the *Princess Royal*, the *Princess of Conti*, &c. 1620.

This Gentleman was the Author of a great Number of Books, among which his *Dodona's Grove*, or the Vocal Forest, was much admired; as was a Collection of his Familiar Letters, printed in one Volume in Octavo.

Mr. *James Howell* was the first that brought from *Venice* the Art of making Glafs into *England*.

He died in the Year 1666, and lies buried on the North Side of the *Temple Church*,

Mr. GERVASE MARKHAM,

Was Son of *Robert Markham* of *Cotham* in the County of *Nottingham*, Esq; He bore a Captain's Commission under King *Charles I.* in the Civil Wars, and was accounted a good Soldier, as well as a good Scholar.

He wrote one Play, called

Herod and Antipater, a Tragedie, 1622.

J. RUGGEL,

Wrote a Play in Latin, called

Ignoramus.

Which was translated into *English*, 1631, by R. C.

Mr. PHILIP MASSENGER.

This Author was born at *Salisbury*, in 1578, and was Son of Mr. *Philip Massenger*, a Gentleman belonging to the Family of the Earl of *Montgomery*. He was sent to *St. Alban Hall*, in the University of *Oxford*, in the Year 1602, at the Age of Twenty-four; and there remained a Student three or four Years. He was esteemed one of the best Poets of the Age he lived in, and wrote sixteen Plays.

I. *The Roman Actor*, a Tragedie, 1692, Revived in 1721.

II. *The Renegado*, a Comedie, 1630.

III. *The Maid of Honour*, a Tragi-Comedie, 1632.

IV. *The Emperor of the East*, a Tragi-Comedie, 1632.

V. *The Fatal Dowry*, a Tragedie, 1632.

VI. *A new Way to pay old Debts*, a Comedie, 1633.

Revived in 1748.

VII. *The Picture*, a Comedie, 1636.

VIII. *The Great Duke of Florence*, a Comedie, 1636.

IX. *The Duke of Milan*, a Tragedie, 1638.

X. *The Bondman*, a Comedie, 1638. Revived with the additional Title of *Love and Liberty*, 1721.

XI. *The unnatural Combat*, a Tragedie, 1639.

XII. *The Guardian*, a Comedie, 1655.

XIII. *The Bashful Lover*, a Comedie, 1655.

XIV. *A very Woman, or the Prince of Tarent*, a Tragi-Comedie, 1655.

XV. *The City Madam*, a Comedie, 1659.

XVI. The

XVI. The Virgin Martyr, a Tragedy.

Mr. *Massenger*, I believe, was Author of several other Dramatic Pieces; one I have seen in Manuscript, which I am assured was acted, by the proper Quotations, &c. The Title runs thus,

Believe as you List. Written by Mr. *Massenger*, with the following Licence,

This Play, called Believe as you List, may be acted this 6th of May, 1631. *Henry Herbert.*

This was my Lord *Herbert*, in the Reign of *Charles I.*

He died in the Year 1659, in the 81st Year of his Age, and was buried in *St. Mary Overy's Church* in *Southwark.*

Mr. ANTHONY BREWER,

Wrote three Plays.

I. *Lingua*, or the Combat of the Tongue and the five Senses for Superiority, a Comedie, acted at *Cambridge.* A Report is handed down to us, that *Oliver Cromwell* played the Part of *Tactus.*

II. The Country Girl, a Comedie, 1629.

III. The Love-sick King, an *English* Tragical History; with the Life and Death of *Cartejmunda*, the fair Nun of *Winchester*, 1629.

The Rev. Mr. BARTON HOLLIDAY.

He was born at *Oxford*, and entered young a Student of *Christ-Church College*, and having taken his Degrees of Bachelor and Master of Arts, was made Archdeacon of *Oxford.*

He wrote one Play called

TEKNOGAMIA, or the Marriage of the Arts, a Comedie, 1630.

He translated *Juvenal*, which he published in Folio with Cuts and large Notes.

Mr. RICHARD BROOME,

Was Amanuensis to *Ben Jonson*, who gave him a yearly Salary; in Imitation of his Master he studied Men and Books. He had his Education at *Eton*, and

The Plays he wrote were,

I. *Novella*, a Comedie, 1631.

II. The Court Beggar, a Comedie, 1632.

III. *Antipodes*, a Comedie, 1638.

IV. *Asparagus*

IV. *Asparagus Garden*, a Comedie, 1640.

V. *The City Wit, or the Woman wears the Breeches*, a Comedie, 1652.

VI. *The Damoiselle, or the New Ordinary*, a Comedie, 1653.

VII. *The mad Couple well matched*, a Comedie, 1653. This Play was revived by the Duke of York's Company, under the Title of the *Debauchee, or the Credulous Cuckold*.

VIII. *The jovial Crew, or the merry Beggars*, a Comedy, 1654.

IX. *The Love-sick Court, or the ambitious Politick*, a Comedie, 1657.

X. *The new Academy, or the new Exchange*, a Comedy, 1658,

XI. *Covent-Garden weeded, or the Middlesex Justice*, a Comedy, 1658.

XII. *The Queen's Exchange*, a Comedy, 1660.

XIII. *Queen and Concubine*, a Comedy, 1661.

XIV. *The English Moor, or the Mock-Marriage*, a Comedy, 1662.

XV. *The Northern Lads, or the Nest of Fools*, a Comedy, 1663.

He survived his Master *Ben* many Years, and died in 1663.

Mr. THOMAS RANDOLPH.

This Author was born at *Houghton* in *Northamptonshire* in 1605. He was educated at *Westminster School*, and from thence removed to *Trinity College Cambridge*, where he became a Fellow.

He had the Misfortune to lose one of his Fingers, by a Cut which he received in endeavouring to part two of his Companions. But to shew that no Accident could ruffle his Temper, he immediately repeated, with his usual good Humour, the following extempore Lines,

A Finger's Loss, I speak it not in Sport,
Will make a Verse, a Foot at least too short.

With a pregnant Wit and the greatest good Humour, an Instance of which we have already given, he was esteemed a facetious Companion; and so much admired by *Ben Johnson*, that he adopted him one of his *Sons*.

He died young; and has left us the following Dramatic Pieces.

I. *The jealous Lovers*, a Comedy.

II. The

II. The Muses Looking-Glass, a Comedy.

III. *Aristippus*, or the jovial Philosopher, a Tragi-Comedy: to which is added, The conceited Pedlar, a Farce.

IV. *Amyntas*, or the impossible Dowry, a Pastoral.

V. Hey for Honesty, down with Knavery, a Comedy.

The first four, with a Collection of Poems, have been printed several Times in 12mo. The last not published till after his Death in 4to, 1641, and 1651.

Mr. RALPH KNEVET,

Wrote one Piece, called

Rhodon and *Iris*, a Pastoral, 1631.

Mr. THOMAS NASH,

Wrote two Plays,

I. *Dido*, Queen of *Carthage*, a Tragedie.

II. Summer's last Will and Testament, a Comedie, 1631.

Mr. THOMAS NABBS.

This Author had the Reputation of having never borrowed from others. He published eight Dramatic Pieces.

I. *Covent-Garden*, a Comedie, 1632.

II. *Hannibal* and *Scipio*, an Historical Tragedie, 1635.

III. *Microcosmus*, a Masque, 1637.

IV. Spring's Glory, vindicating Love by Temperance, a Masque, 1638.

V. *Tottenham Court*, a Comedie, 1638.

VI. The Bride, a Comedie, 1640.

VII. The Unfortunate Mother, a Tragedie, 1640.

VIII. An Entertainment on the Prince's Birth-day.

Mr. WILLIAM SAMPSON.

This Author was retained in the Family of Sir *Henry Willoughby* of *Richely* in *Derbyshire*. He wrote one Play, called

The Vow-Breaker, or the Fair Maid of *Clifton* in *Nottinghamshire*, a Tragedie, 1632.

Mr. JAMES SHIRLEY.

This Poet was born in *London* in 1594, and educated at *St. John's College, Oxford*. His Friends intended him for the Pulpit, but he was refused Holy Orders by Archbishop *Laud*,
for

for no other Reason, than having a Mole on his Left Cheek *Cavendish*, Duke of *Newcastle*, much esteemed our Author, and procured him a Commission in the Army. In the dreadful Fire in *London* in 1666, he and his second Wife were drove from their Habitation in the City to *St. Giles's* in the Fields, where the Fright and Loss preyed so strongly upon their Spirits, that they both expired in one Day, and were buried in the same Grave at *St. Giles's* in the 72d Year of his Age. His Dramatic Pieces are,

- I. *The Changes, or Love in a Maze*, a Comedie, 1632.
- II. *Contention for Honour and Riches*, a Masque, 1633.
- III. *Honorio* and *Mammon*, a Comedie.
- IV. *The Witty Fair-One*, a Comedie, 1633.
- V. *The Triumphs of Peace*, a Masque, 1633.
- VI. *The Traytor*, a Tragedie, 1635.
- VII. *The Young Admiral*, a Tragi-Comedie, 1637.
- VIII. *The Example*, a Tragi-Comedie, 1637.
- IX. *Hyde-Park*, a Comedie, 1637.
- X. *The Gamester*, a Comedie, 1637.
- XI. *The Royal Master*, a Tragi-Comedie, 1638.
- XII. *The Duke's Mistress*, a Tragi-Comedie, 1638.
- XIII. *The Lady of Pleasure*, a Comedie, 1638.
- XIV. *The Maid's Revenge*, a Tragedie, 1638.
- XV. *Chabot Admiral of France*, a Tragedie, 1639.
- XVI. *The Ball*, a Comedie, 1639.
- XVII. *Arcadia*, a Dramatic Pastoral, 1640.
- XVIII. *The Humorous Courtier*, a Comedie, 1640.
- XIX. *St. Patrick for Ireland*, an Historical Play, 1640.
- XX. *Love's Cruelty*, a Tragedie, 1640.
- XXI. *The Triumph of Beauty*, a Masque, 1646.
- XXII. *The Sisters*, a Comedy, 1652.
- XXIII. *The Brothers*, a Comedy, 1652.
- XXIV. *The Doubtful Heir*, a Tragi-Comedy, 1652.
- XXV. *The Court-Secret*, a Tragi-Comedy, 1653.
- XXVI. *The Impostor*, a Tragi-Comedy, 1653.
- XXVII. *The Politician*, a Tragedy, 1655.
- XXVIII. *The Grateful Servant*, a Tragi-Comedy, 1655.
- XXIX. *The Gentleman of Venice*, a Tragi-Comedy, 1655.
- XXX. *The Contention of Ajax and Ulysses, for Achilles's Armour*, a Masque, 1658.
- XXXI. *Cupid and Death*, a Masque, 1658.
- XXXII. *Love*

XXXII. *Love-Tricks*, or the School of Compliments, a Comedy, 1658.

XXXIII. *The Constant Maid*, or Love will find out the Way, a Comedy.

XXXIV. *The Opportunity*, a Comedy.

XXXV. *The Wedding*, a Comedy.

XXXVI. *A Bird in a Cage*, a Comedy.

XXXVII. *The Coronation*, a Comedy.

XXXVIII. *The Cardinal*, a Tragedy.

XXXIX. *Andromana*, or the Merchant's Wife, a Tragedy, 1660.

All the Editors of the Lives of the Dramatic Authors have been doubtful concerning the Author of this Play, but the two following Lines in a Prologue at the Revival of it in 1671 have determined us.

'Twas *Shirley's* Muse that laboured for it's Birth,
Tho' now the Sire rests in the silent Earth.

Mr. PETER HAUSTEAD.

This Author was born at *Oundle* in *Northamptonshire*, and wrote one Play, called

The Rival Friends, a Comedie, 1632.

Mr. WILLIAM ROWLEY.

This Gentleman was a Student of *Pembroke-Hall*, *Cambridge*. He wrote six Plays.

I. *A New Wonder*, a Woman never vext, a Comedy, 1632.

II. *A Match at Midnight*, a Comedie, 1633.

III. *All is lost by Lust*, a Tragedie, 1633.

IV. *A Shoemaker is a Gentleman*, a Comedie, 1636.

V. *The Witch of Edmonton*, a Tragi-Comedie, 1638.

VI. *The Birth of Merlin*, or the Child has lost a Father, a Tragi-Comedie, 1639. *Shakespeare's* Name is joined with *Rowley* in the Title.

Mr. SAMUEL ROWLEY.

This Author wrote two Plays.

I. *When you see me you know me*, an Historical Play, of *Henry VIII.* with the Birth and virtuous Life of *Edward* Prince of *Wales*, 1632.

II. The

II. *The Noble Spanish Soldier, or a Contract broken justly revenged, a Tragedie, 1634.*

The Rev. Mr. ROBERT GOMERSAL.

This Gentleman was Student of *Christ-Church College in Oxford*, where he took the Degrees of Batchelor and Master of Arts, and in 1627, proceeded Batchelor of Divinity, and had a Living given him in *Northamptonshire*, where he died in 1646. He wrote one Play, called

Lodowick Sforza Duke of Milan, a Tragedie, 1632.

SHAKERLY MARMION, Esq;

This Gentleman was born in 1602, and descended from an Ancient Family in *Northamptonshire*, where his Father was Lord of the Manor. He was a Gentleman Commoner of *Wadham College, Oxford*, and wrote three Plays.

I. *Holland's Leaguer, a Comedie, 1632.*

II. *The Fine Companion, a Comedie, 1633.*

III. *The Antiquary, a Comedie, 1635.*

Mr. THOMAS CAREW.

This Gentleman was Groom of the Bedchamber to King *Charles I.* and a Favourite of that Prince. He wrote a Masque called

Cælum Britannicum, performed by the King, the Duke of *Lenox*, the Earls of *Devonshire, Holland*, and others of the Nobility, in the Banqueting House at *Whitehall*, 1633.

This Masque, and a small Collection of Poems, are printed together in duodecimo, 1634.

Mr. JOHN FORD.

This Gentleman was of the *Middle-Temple*, and wrote the eight following Plays.

I. *Lover's Melancholy, a Tragi-Comedie.*

II. *The Broken Heart, a Tragedie, 1633.*

III. *Love's Sacrifice, a Tragedie, 1633.*

IV. *'Tis Pity she's a Whore, a Tragedie, 1633.*

V. *Perkin Warbeck, an Historical Play, 1634.*

VI. *Francies Chaste and Noble, a Tragi-Comedie, 1638.*

VII. *The Ladies Tryal, a Tragi-Comedie, 1639.*

VIII. *The Sun's Darling, a Masque, 1657.*

Mr. ABRAHAM COWLEY.

This celebrated Poet was born in *London*, in the Year 1618, had his Education at *Westminster School*, and *Trinity College, Cambridge*. He died at *Chertsey* in *Surry* in 1667, in the 49th Year of his Age, and was buried in *Westminster Abbey*, where the Duke of *Buckingham* erected a fine Monument to his Memory. He wrote four Plays,

I. *Love's Riddle*, a Pastoral Comedie, 1633. This Play was written by the Author whilst he was a King's Scholar at *Westminster*; and was first printed with his Poetical Blossoms.

II. *Naufragium Jocularis*; (the Merry Shipwreck) a Latin Comedie, 1638.

III. *The Guardian*, a Comedy, printed in 1650. This Play was acted several times privately in *London*, during the Prohibition of Stage Performances; as also at *Cambridge*, before Prince *Charles*.

IV. *The Cutter of Coleman-street*. This was the Play called the Guardian, new writ.

He likewise wrote many other Pieces in Verse and Prose: Of the former his Love Verses called the *Mistress*; and his *Davideis*, a sacred Poem on the Troubles of *David*, gained him great Reputation.

Mr. LEWIS MACHIN.

This Author wrote one Play, called
The Dumb Knight, a Comedie, 1633.

Mr. JOHN MILTON.

This Sublime Author, who has rendered his Name immortal, by his *Paradise lost* and other Poetical Works, was born in *London* in 1608: He was the Son of Mr. *John Milton*, of *Milton* in *Oxfordshire*. He died of the Gout in the Year 1674, and the 66th of his Age. His Dramatic Pieces are,

I. A Masque, called *Comus*, 1634.

II. *Samson Agonistes*, a Tragedie.

Mr. JOHN JONES.

This Author wrote one Play, called
Adrastra, or *Woman's Spleen and Love's Conquest*, a Tragi-Comedie, 1635.

Mr. JOSEPH RUTTER.

This Author lived with the Earl of *Dorset* as Tutor to his Son, and wrote and translated three Plays. I. The

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- I. The Shepherd's Holiday, a Tragi-Comi-Pastoral, 1635.
- II. The *Cid*, a Tragi-Comedie, 1637.
- III. The *Cid*, Part II. a Tragi-Comedie, 1640.

Sir JOHN SUCKLING, Bart.

This Gentleman was the Son of Sir *John Suckling*, Comptroller of the Household to King *Charles I.* and born at *Witham* in the County of *Middlesex*, in 1613. He died at twenty-eight Years of Age. He wrote four Plays:

I. *Aglaura*, a Tragi-Comedie. The last Act was so contrived, that it might be altered to make it either a Tragedy, or Comedy.

II. The Goblins, a Tragi-Comedie.

III. *Brennoralt*, or the Discontented Colonel, a Tragedie.

IV. The Sad One, a Tragedy. This Play was left unfinished.

His Poems, Plays, Speeches, Tracts and Letters are all collected into one Volume.

Mr. ROBERT NEVILE.

This Author, who was a Fellow of *King's College, Cambridge*, wrote one Play, called

The Poor Scholar, a Comedy, 1636.

Mr. GEORGE WILKINS.

This Author wrote one Play, called

The Miseries of enforced Marriage, a Tragi-Comedy, 1637.

Mr. HENRY SHIRLEY,

Wrote one Play, called

The Martyred Soldier, a Tragedie, 1638.

Mr. HENRY KILLIGREW.

This Gentleman at the Age of seventeen wrote one Play, called

The Conspiracy, a Tragedie, 1638. It was printed under the Title of *Pallantus* and *Eudora*, in the Year 1653.

Mr. JOHN KIRK,

Wrote one Play, called,

The Seven Champions of Christendom, 1638.

Sir WILLIAM LOWER.

This Gentleman was a famous Cavalier, in the Reign of King *Charles I.* During the Civil War, he took Sanctuary in *Holland*, and there diverted himself with Poetry; he wrote and translated six Plays.

- I. *The Phoenix in her Flames*, a Tragedie, 1639.
- II. *The Martyr, or Polyuctes*, a Tragedy, 1655.
- III. *Horatius*, a Tragedy, 1656. Translated from *Cornelle*.
- IV. *Noble Ingratitude*, a Pastoral Tragi-Comedy.
- V. *The Enchanted Lovers*, a Dramatic Pastoral.
- VI. *The Amourous Phantasm*, a Tragi-Comedy, translated from *Quinault*.

Mr. HENRY GLAPTHORN,

Wrote five Plays :

- I. *Argalus and Parthenia*, a Tragi-Comedie, 1639.
- II. *The Ladies Privilege*, a Comedie, 1640.
- III. *Albertus Wallenstein*, a Tragedie, 1640.
- IV. *The Highlander*, a Comedie, 1641.
- V. *Wit in a Constable*, a Comedie, 1642.

Sir WILLIAM BARCLAY.

This Gentleman wrote one Play, called
The lost Lady, a Tragi-Comedie, 1639.

The Rev. Dr. WILLIAM STRODE.

This Author was born in *Devonshire*, and at nineteen Years of Age admitted a Student of *Christ-Church* College in *Oxford*; was chosen University Orator, Canon of *Christ-Church*, and Doctor of Divinity. He wrote one Play, called
The Floating Island, a Comedie, 1639.

He died in 1644, and lies buried in the Chapel of *Christ-Church* College.

LODOWICK CARLELL, Esq;

This Gentleman was Groom of the Privy Chamber to King *Charles I.* and King *Charles II.* and wrote the following Plays.

- I. *Arviragus and Philicia*, a Tragi-Comedie, 1639.
- II. *Arviragus and Philicia*, Part II.

III. The

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III. *The Passionate Lover*, a Tragi-Comedie, 1641.

IV. *Passionate Lover*, Part II.

V. *The Fool would be a Favourite, or the Discreet Lover*, 1642.

VI. *Osmond the Great Turk, or the Noble Servant*, a Tragedie, 1647.

VII. *The Deserving Favourite*, a Tragi-Comedie, 1649.

VIII. *Heraclius*, Emperor of the East, a Tragedy, 1661.

IX. *Sir Solomon Single, or the Cautious Coxcomb*, a Comedy, 1661.

Sir ASTON COCKAIN.

A Gentleman of an ancient Family at *Ashbourn* in *Derbyshire*, who (besides a Collection of Poems) wrote three Plays and a Masque.

I. A Masque, 1639.

II. *The Obstinate Lady*, a Comedy, 1658.

III. *Trappolin* supposed a Prince, a Tragi-Comedy, 1658. From the *Italian*.

IV. *Ovid's Tragedy*, 1669.

FRANCIS GOLDSMITH, Esq;

This Gentleman translated from the Latin of *Hugo Grotius* one Dramatic Piece, called

Sophompaneas, or the History of *Joseph*, a Tragedy, with Annotations, 1640. He also published a Collection of Poems.

WILLIAM HABINGTON, Esq;

Was born at *Hendip* in *Worcestershire*, of an ancient Family in that County. He wrote the History of *Henry IV.* which was first begun by Sir *John Hayward*, in 1599, but not finished. He published a small Collection of Poems, called *Castara*, Observations on History, &c. and one Play, called

The Queen of Arragon, a Tragi-Comedie, printed in Folio, 1640.

Mr. THOMAS RAWLINS.

He was the Principal Engraver of the Mint, in the Reigns of King *Charles I.* and *II.* and wrote two Plays.

I. *The Rebellion*, a Tragedie, 1640.

II. *Tom Effence*, or the Modish Wife, a Comedy, 1669.

Mr.

Mr. NATHANIEL RICHARDS.

This Gentleman wrote one Play, called
Messalina the Roman Empress, a Tragedie, 1640.

Mr. LEWIS SHARP,

Wrote one Play, called
The Noble Stranger, a Comedie, 1640.

Mr. ROBERT CHAMBERLAIN,

Was the Son of *Richard Chamberlain* of *Standish* in *Lancashire*, Esq; He wrote one Play, called
The Swaggering Damsel, a Comedie, 1640.

HENRY BURNEL, Esq;

An *Irish* Gentleman of Birth. He wrote one Play, called
Landgartha, a Tragi-Comedie, 1641.

Mr. WILLIAM CARTWRIGHT,

Was born at *Northway* near *Tewksbury* in *Gloucestershire*, in 1611. He was educated at *Westminster*, from thence removed to *Christ-Church, Oxford*, where he took his Degree of Master of Arts in 1635, and the same Year entered into Orders, and was highly esteemed for his Eloquence. He died in 1643, but his Plays were not published till 1651, and are as follow :

I. The Siege, or Love's Convert, a Tragi-Comedie, 1641.

II. The Royal Slave, a Tragi-Comedy, 1651.

III. The Ordinary, a Comedy, 1657.

IV. The Lady-Errant, a Tragi-Comedy, 1657.

Mr. EDMUND PRESTWICK.

This Author wrote two Plays, called

I. *Hippolitus*, a Tragedie, 1641.

II. The Hector's, a Tragedie, 1651.

Sir WILLIAM DAVENANT,

Was the Son of a Vintner in *Oxford*, where he was born in the Year 1605, and admitted a Member of *Lincoln College* in the Year 1621. He is said to have been much encouraged in his Poetic Genius by the immortal *Shakespeare*, and in some Accounts of that Author's Life he is supposed

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to be his natural Son. In the Year 1637, he succeeded *Benz Johnson*, as Poet Laureat, which Place he enjoyed in the Reigns of King *Charles I.* and *II.*

After the *Restoration*, he obtained a Patent from King *Charles II.* to set up a new Company of Actors, with which he first opened a House in *Dorset-Gardens*, in 1662.

Sir *William* was the first who brought painted Scenes upon the *English Stage*, which before were Tapestry.

His Dramatic Pieces are,

- I. The Cruel Brother, a Tragedy.
- II. *Albo-vin* King of the *Lombards*, a Tragedy.
- III. The Fair Favourite, A Tragi-Comedy.
- IV. The Just *Italian*, a Tragi-Comedy.
- V. The Law against Lovers, a Tragi-Comedy. This Play is taken from *Shakespear's* Measure for Measure.
- VI. Love and Honour, a Tragi-Comedy.
- VII. The Wits, a Comedy.
- VIII. The Platonic Lovers, a Tragi-Comedy.
- IX. The Man's the Master, a Comedy.
- X. News from *Plymouth*, a Comedy.
- XI. The Play-house to be let.
- XII. The Siege, a Tragi-Comedy.
- XIII. The Siege of *Rhodes*, the first Part.
- XIV. The Siege of *Rhodes*, the second Part.
- XV. The Unfortunate Lovers, a Tragedy.
- XVI. The Distresses, a Tragi-Comedy.
- XVII. An Entertainment at *Rutland House*, presented by Way of Declamation and Music, after the Manner of the Ancients.
- XVIII. *Britannia Triumphans*, a Masque.
- XIX. The Triumphs of the Prince *d'Amour*, a Masque.
- XX. The Temple of Love, a Masque.

Sir *William* joined with Mr. *Dryden* in altering *Shakespear's* *Tempest*; and is supposed to be the Author of the *Rivals*, a Tragi-Comedy, 1668.

He also wrote an Heroic Poem, called *Gondibert*.

He died in the Year 1668, aged 63, and was buried in *Westminster Abbey*.

Mr. THOMAS FORD.

This Author wrought one Play, called *Love's Labyrinth*, or the *Royal Shepherdes*, a Tragi-Comedie, 1641.

Mr. JASPER MAINE.

This Author was born at *Hatherlagh* in *Devonshire*, in 1604; and in 1623 was entered in *Christ-Church, Oxford*, as a Serviteur. He afterwards took Orders, was made Vicar of *Cassington* and *Pyrton* in *Oxfordshire*, and in 1646 commenced Doctor of Divinity. He wrote two Plays,

I. *The City Match*, a Comedie, 1642.

II. *The amorous War*, a Tragi-Comedie, 1642.

WALTER MONTAGUE, Esq;

This Gentleman was a Courtier in the Reign of King *Charles I.* He writ a Pastoral, called

The Shepherd's Paradise, presented before the King, by the Queen and her Ladies of Honour, 1642.

Mr. WILLIAM HEMMINGS.

This Author was educated at *Oxford*, where he took the Degree of Master of Arts, and wrote three Tragedies.

I. *The Eunuch*, a Tragedie, 1644.

II. *The fatal Contract*, 1653.

III. *The Jews Tragedy*, with their Overthrow by *Vespasian* and *Titus* his Son, 1654.

FRANCIS QUARLES, Esq;

This Author was born in 1592, at *Stewards*, near *Rumford* in *Essex*, the Seat of his Father *James Quarles*, Esq; Clerk of the Green-Cloth, and Purveyor to Queen *Elizabeth*. He was bred in the University of *Cambridge*, and afterwards became a Member of *Lincoln's-Inn*. He was then made Cup-Bearer to the Queen of *Bohemia*, and Secretary to Archbishop *Usher*. He died in 1644, in the 52d Year of his Age; and was buried in the Parish Church of *St. Vedast, Foster-lane, London*. He wrote one Play, called

The Virgin Widow, a Comedie, not printed till the Year 1649, five Years after his Death.

Mr. HENRY BURKHEAD.

This Author was a Merchant of *Bristol*. He wrote one Play, called

Cola's Fury, or *Lyrenda's Misery*, a Tragedie, printed in 1645, but never acted. The Subject of this Play is the *Irish* Rebellion, which broke out in the Year 1641.

Sir RICHARD FANSHAW.

This Gentleman was Brother to *Thomas Lord Fanshaw*; and had his Education at the University of *Cambridge*, from whence he removed to Court, where he did not long continue without Preferment, being made Secretary to King *Charles I.* in *Holland, France* and *Scotland*.

He was a polite Scholar, and perfect Master of the *Italian, French, Spanish* and *Portuguese* Languages.

After the Restoration of King *Charles II.* he was sent Ambassador, to treat of the Match between that Prince and *Catharine* the Infanta of *Portugal*.

He was sent to the Court of *Madrid* in the Year 1664, to negotiate the Treaty of Commerce, and died there, very much lamented, in the Year 1666. He translated the two following Dramatic Pieces, one from the *Italian*, and the other from the *Spanish*.

I. *Il Pastor Fido*, or the Faithful Shepherd, a Pastoral, 1646, from the *Italian* of *Guarini*.

II. *Querer per solo querer*, To love only for Love Sake, a Play of three Acts, from the *Spanish* of *Mendoza*.

ROBERT BARON, Esq;

This Gentleman studied in *St. John's College, Cambridge*, and afterwards became a Member of *Gray's-Inn*: but was more addicted to Poetry than Law.

Sir *Philip Sidney*, having left his Countess of *Pembroke's Arcadia* unfinished; Mr. *Baron* added a sixth Part, which completed the Work, and established his Reputation more than all his other Productions. He wrote this 6th Book, and republished the *Arcadia* in 1633.

In his *Cyprian Academy*, a Pastoral Romance, which he published at seventeen Years of Age, we find three Dramatic Pieces.

I. *Gripus* and *Hegio*, or the Passionate Lovers; a Pastoral, acted by the Lady *Julia's* Servants, for the Entertainment of *Flaminus*. This Play consists but of three Acts, and is borrowed very much from Mr. *Waller's* Poems, and *Webster's* Dutchess of *Melfy*.

II. *Deorum Dona*, a Masque, presented before *Flaminus* and *Clorinda*, King and Queen of *Cyprus*, at their Regal Palace of *Nicosia*. *Flaminus* and *Clorinda* are two Characters which the Author drew for King *Charles I.* and his Queen. Part of this Piece is borrowed from Mr. *Waller's* Poem to the King on his Navy.

III. *Mirza*,

III. *Mirza*, a Tragedy. This Play is founded on the same Story as Sir *John Denham's Sophy*. We cannot imagine, by its great Length and numerous Notes, it was ever intended for the Stage.

Mr. S. SHEPHEARD.

This Author was a Citizen of *London*, and during the Prohibition of the Stage, wrought two Dramatic Pieces, called

I. *The Committee-Man Curried*, a Comedie, 1647.

II. *The Committee-Man Curried*, Part the II. 1647.

Mr. WILLIAM PEAPS.

This young Gentleman was an *Eton* Scholar, who at the Age of seventeen, wrote a Pastoral, called *Love in it's Extasy*, 1649.

Mr. COSMO MANUCHI.

This Gentleman was an *Italian* by Birth, but a Major in the King's Army in the Civil Wars. He wrote two Plays,

I. *The Just General*, a Tragedy, 1650.

II. *The Loyal Lovers*, a Tragi-Comedy, 1652.

Mr. ROBERT DAVENPORT.

This Author wrote two Plays,

I. *The City Night-Cap*, a Tragi-Comedy, 1651.

II. *King John and Matilda*, a Tragedy, 1655.

Mr. ROBERT MEAD.

This Author wrote one Play, called

The Combat of Love and Friendship, a Comedie, 1651.

Mr. JOHN TATEHAM,

City-Poet in the Reign of King *Charles I.* He wrote four Plays,

I. *The Distracted State*, a Tragedy, 1651.

II. *Scots Vagaries*, or a *Knot of Knaves*, a Comedie, 1652.

III. *Love crowns the End*, a Tragi-Comedy, 1657.

IV. *The Rump*, or the *Mirror of the late Times*, a Comedie, 1661.

The three first were never played.

Mr. LEONARD WILLAN.

This Gentleman wrote a Pastoral, called

Astraea, or *True Love's Mirrour*, 1651.

Mr. ALEXANDER BROME.

This Author published a Volume of Poems and a Translation of *Horace* in his own Name, tho' not wholly done by himself. He published one Dramatic Piece, called

The Cunning Lovers, a Comedy, 1654. Part of the Plot is borrow'd; as the Duke of *Mantua's* shutting up his Daughter in the Tower, and his being deceiv'd by her, and Prince *Prospero*, is taken from a Story in the Old Book of the Seven Wise Masters; but which the Reader may find better related in the Fortunate Deceiv'd, and Unfortunate Lovers, in the Fifth Novel of the Deceiv'd Lovers.

Mr. RICHARD FLECKNOE.

This Author is rendered more famous by Mr. *Dryden's* Satire call'd *Mack-Flecknoe*, than by any Writings of his own. He wrote several Plays, but could never get one of them acted,

I. Love's Dominion, a Dramatic Pastoral, 1654.

II. Love's Kingdom, a Pastoral Comedy, 1665.

III. *Erminia*, or the Chaste Lady, a Tragi-Comedy, 1666.

IV. *Damoiselle A-la-mode*, a Comedy, 1667.

V. The Marriage of *Oceanus* and *Britannia*, a Masque, 1668.

WILLIAM RIDER, M. A.

This Author wrote one Play, called
The Twins, a Comedy, 1655.

Sir RALPH FREEMAN.

This Gentleman wrote one Play, called
Imperiale, a Tragedy, 1655.

Mr. ROBERT COX,

Was a Comedian in the Reign of King *Charles I.* During the Usurpation he composed several Drolls, which were acted by stealth, and published one Interlude. The Title runs thus :

Aetion and *Diana*, with a Pastoral Story of the Nymph *Oenone*, followed by several conceited Humours of *Bumpkin* the

the Huntsman, *Hobinal* the Shepherd, Singing *Simkpin*, and *John Swabber* the Seaman, 1656.

Mr. THOMAS JORDAN.

This Author was an Actor, and wrote three Plays,

- I. The Walks of *Islington* and *Hogsdon*, with the Humours of *Woodstreet* Compter, a Comedy, 1657.
- II. Money's an Ass, a Comedy, 1659.
- III. *Fancies* Festivals, a Masque.

Mr. WILLIAM CHAMBERLAIN.

This Author was an old Cavalier, and a Doctor of Physic by Profession, at *Shaftsbury* in *Dorsetshire*. He wrote two Plays,

- I. Love's Victory, a Tragi-Comedy, in 1658.
- II. The Wits led by the Nose, or a Poet's Revenge, a Comedy.

GILBERT SWINHOE, Esq;

This Gentleman was born in the County of *Northumberland*, and wrote one Play, called
The unhappy Fair *Irene*, a Tragedy, 1658.

P L A Y S

WROTE by Anonymous AUTHORS in the 17th CENTURY,
to the RESTORATION.

- I. LOOK about you, a Comedie, 1600.
- II. *Fuimus Troes*, the true *Trojans*, being a Storie of the *Britaines* Valoure at the *Romans* first Invasion, 1600, 1633.
- II. *Marcus Tullius Cicero*, his Tragedie, 1600.
- III. Wealth and Health, an Interlude, 1602.
- IV. The Wit of a Woman, a Comedie, 1604.
- V. *Albumazar*, a Comedie. The Date of this Play is conjectural; but as *Dryden* and several other Authors agree that *Ben Johnson*, from this Foundation, erected his Comedy called the *Alchymist*, which was first acted in 1606, we have placed *Albumazar* in 1604, tho' we have never seen any printed Copy before 1634, when it was acted before King *Charles I.* at *Cambridge* by the Students of that University.

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- VI. *Cæſar* his Revenge, a Tragedie, 1604, 1644.
- VII. *Jeronymo*, or the *Spaniſhe* Tragedie, with the Wars of *Portingale*, and the Deathe of *Don Andrea*. This Play was published by two different Printers in the ſame Year, 1605.
- VIII. The Fair Maide of *Briſtol*, a Comedie, 1605.
- IX. The Returne from *Parnaffus*, or a Scourge for *Simonie*, a Comedie, 1606.
- X. The Marriage of Witte and Sciences, an Interlude, 1606.
- XI. Every Woman in her Humoure, a Comedie, 1609.
- XII. The Honeste Lawyer, a Comedie, 1610, 1631.
- XIII. *Hiſtrionmaſtix*, or the Players Whipped, a Comedie, 1610.
- XIV. *Jacke Drume* his Entertainente, or the Comedie of *Paſquil* and *Catharina*, 1611, 1616.
- XV. *Thorny Abbey*, or the *London* Maide, a Tragi-Comedie, 1613.
- XVI. *Wiley* Beguiled, a wittie Comedie, 1613.
- XVII. *Jeronymo* is mad again, or the *Spaniſh* Tragedie, containge the lamentable Ende of *Don Horatio* and *Bellimperia*, with the Death of *Jeronymo*, 1615, 1623. We place theſe together, as the Story and chief Characters are the ſame; and no Doubt by the Style, were wrote by the ſame Author.
- XVIII. *Philotus*, a Comedie, 1616.
- XIX. Cupid his Whirligig, a Comedie, 1616.
- XX. The Weakeſt goeth to the Wall, a Comedie, 1618.
- XXI. The Honour of *Wales*, a Maſque, 1619.
- XXII. *James* the 5th King of *Scotlande*, an Historical Tragedie, 1620.
- XXIII. Enoughe is as good as a Feaſte, a pleaſaunt Comedie, 1620.
- XXIV. *Sweetnam* the Woman Hater arraigned by Women, 1620.
- XXV. Two merrie Milk-Maides, or the beſt Words wear the Garland, a Comedie, 1620.
- XXVI. Death of *Dido*, a Maſque, by R. C. 1621.
- XXVII. *Robin Conſcience*, an Interlude, 1624.
- XXVIII. *Robin Hood*, his Paſtoral May-Games, 1624.
- XXIX. *Apollo* Shroveinge, an Interlude, 1626.
- XXX. *Robin Hood*, and his Crew of Soldiers, 1627.
- XXXI. *Aminta*, a Paſtorale (from *Taſſo*), 1628.
- XXXII. *Pathomachia*, or the Battle of Affections, a Comedie, 1630.

XXXIII. *Sicelides*,

XXXIII. *Sicelides*, a Piscatory Drama, or Pastoral, 1630.

XXXIV. The tragical and true History of *Arden of Feversham*, and his lamentable Death, by the Treacherie of his Wife, and *Blackwill* and *Shagbags*, 1630, 1633.

XXXV. *Albion* his Triumphe, a Masque, presented by the King and Queen, and many of the Nobility, 1631.

This Masque (sayeth an Author that wrote in 1649,) being set forth on the Holy Sabbath, caused great Heatt-burnings among the Sober-thinking People of this Nation; and help'd, together with the Act of Sports, to produce those Seeds that grew up to Rebellion.

XXXVI. The Royal Masque, at *Hampton-Court*, personated by the Queenes Majestie, and Ladies, 1631.

XXXVII. Fair *Em*, the Miller his Daughter of *Manchester*, with the Love of *William* the Conqueror, 1631.

XXXVIII. *Tempe* restored, a Masque, presented at *Whitehall*, by the Queen and her Ladies of Honour, on *Shrove Tuesday* 1631.

XXXIX. *Hoffman* his Tragedie, or Revenge for a Father, 1611.

XL. *Massaniello*, or the Rebellion of *Naples*, a Tragi-Comedie, 1631.

XLI. A Masque of Flowers, 1632.

XLII. How to chuse a Good Wife from a Bad, a Comedie, 1632, 1634.

XLIII. *Promius* and *Cassandra*, in two Parts, 1633.

XLIV. The costely Whore, a Comical Historycal Play, 1633.

XLV. *Sir Giles Goose-Cap*, a wittie Comedie, 1633, 1636.

XLVI. The Nice Wanton, a pleasaunt Comedie, 1634.

XLVII. The Entertainment at *Richmond*, a Masque, presented by the most Illustrious Prince *Charles* to their Majesties, 1634.

XLVIII. Love his Loadstone, a Comedie, 1635.

About this Time the Orthography began to lose its old Manner, and to be reduced to our modern Way, which was greatly helped by the Dramatic Authors that followed.

XLIX. A New Trick to cheat the Devil, a Comedie, R. D. 1636.

L. *Luminalia*, or the Festival of Light, a Masque, 1637.

LI. The Valiant *Scot*, a Tragi-Comedie, 1637.

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LII. *Salmacida Spolia*, a Masque, presented by King Charles, his Queen, and the Nobility, 1637.

LIII. The Sophister, a Comedie, 1638.

LIV. The Knave in Grain new vamp'd, a Comedie, 1640.

LV. The Ghost, or the Woman wears the Breeches, a Comedie, 1640.

LVI. *Masquerade Du Ciel* a Masque, by J. S. supposed to be James Shirley, Esq; 1640.

LVII. *Mercurius Britannicus*, or the *English* Intelligencer, a Tragi-Comedie. This Piece is a Satire on the Times, no wayes Theatrical, 1640.

LVIII. A Masque of the Middle Templers, 1640.

LIX. *Sicily and Naples*, or the Fatal Union, a Tragedy, 1640.

LX. The Strange Discovery, a Tragi-Comedie, 1640.

LXI. *Troas*, a Tragedy, (from *Seneca*) by S. T. 1640.

LXII. The *Scotish* Politick Presbyter slain by an *English* Independant; or the Independants Victory over the Presbyterian Party, a Tragi-Comedie, 1647. This Piece was never intended for the Stage.

LXIII. The Tragedy of *Charles I.* King of *England*, 1649, 1695.

LXIV. *Electra*, a Tragedie from the Greek of *Sophocles*, 1649.

LXV. *New-Market Fair*, or Mrs. *Parliament's* new Vagaries, a Tragi-Comedie, in two Parts, 1649.

LXVI. The Word's Idol, or *Plutus* the God of Wealth, a Comedy, from the Greek of *Aristophanes*, by H. B. 1650.

LXVII. The Bastard, a Tragedy, 1652.

LXVIII. The Queen, or the Excellence of her Sex, a Tragi-Comedy, 1653.

LXIX. The Extravagant Shepherd, a Pastoral Comedy, 1654.

LXX. *Phillis* of *Scyros*, a Dramatic Pastoral Comedy, 1655.

LXXI. *Guy Earl of Warwick*, a Tragi-Comedy, 1655.

LXXII. *Englishmen* for Money, or Woman will have her Will, a Comedy, 1656.

LXXIII. The Hector, or the False Challenge, a Comedy, 1656.

LXXIV. The False Favourite disgraced, and the Reward of Loyalty, a Tragi-Comedy, 1657.

LXXV. Or-

LXXV. *Orgula*, or the Fatal Error, a Tragedy, 1658.

LXXVI. The Prince of Priggs Revels, a Comedy, 1658.

Hinte the Robber is the Heroe of this Piece.

LXXVII. The Cruelty of the *Spaniards* in *Peru*, expressed by Vocal and Instrumental Music, and by Art of Perspective in Scenes, 1658, &c. We are told that *Cromwell* not only allowed this Piece to be performed, but actually read and approved of it, and the Reason given was, that it reflected on the *Spaniards*, against whom he was supposed to have formed great Designs.

LXXVIII. *Venus* and *Adonis*.

LXXIX. The Black-Man.

LXXX. *Philetus* and *Constantia*.

LXXXI. King *Abasuerus* and Queen *Efisher*.

LXXXII. King *Solomon's* Wildom.

LXXXIII. *Diphilo* and *Granida*.

These last Six Pieces are supposed to be wrote by Mr. *Robert Cox*, Comedian, and are printed in the 2d Part of *Sport upon Sport*, 1659, 1672.

Dramatic AUTHORS, from the RESTORATION, to the End of the 17th CENTURY.

Mr. JOHN DANCER.

AN Author born in *Ireland*. He translated three Dramatic Pieces from the *Italian* and *French*.

I. *Amynta*, a Pastoral, 1660. Translated from the *Italian* of *Torquato Tasso*.

II. *Nicomede*, a Tragi-Comedy, 1671.

III. *Agrippa*, King of *Alba*, or the False *Tiberinus*, a Tragi-Comedy, 1675.

ROGER BOYLE Earl of ORRERY.

A Nobleman of the Kingdom of *Ireland*, eminent both in Arts and Arms; he died in *October* 1679, and wrote seven Plays.

I. The Black Prince, a Tragedy, 1660.

II. *Tryphon*, a Tragedy. Of this Usurper you have an Account in *Maccabees*, lib. 1. See besides *Josephus*, lib. 13. *Appian de Bellis Syriacis*, &c.

III. *Henry V.* a Tragedy.

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IV. *Mustapha*, a Tragedy. The first Four printed in 1660, in Folio.

V. *Master Anthony*, a Comedy, 1671.

VI. *Guzman*, a Comedy, 1693.

VII. *Herod the Great*, a Tragedy, 1694.

These Plays are all printed together in Folio, 1695; and again in 1735 with a Life of the Author, by the present Earl of *Corke*, his Grandson.

Mrs. CATHARINE PHILLIPS.

This Lady was born in *Brecknockshire* in *Wales*, and was cotemporary with *Cowley*, by whom she was greatly admired and commended, as well as by the Earls of *Orrery*, *Roscommon*, *Flatman*, and other eminent Poets. She was commonly called the Matchless *Orinda*, on account of an Epistolary Correspondence carried on between her and Sir *Charles Cotterel*, under the feigned Names of *Orinda* and *Polyarchus*; their Letters are printed in one Volume.

She died of the Small Pox in the 31st Year of her Age, in the Year 1664; and published two Plays, chiefly translated from *Corneille*.

I. *Horace*, a Tragedy, 1678. Sir *John Denham* added a fifth Act to this Play.

II. *Pompey*, a Tragedy, 1678.

Mr. JOHN FOUNTAIN.

This Gentleman wrote one Play, called *The Reward of Virtue*; a Comedy, 1661.

Mr. GEORGE CARTWRIGHT.

This Gentleman lived at *Fulham*, and gave the Public one Play, called

Heroic Love, or the Infanta of Spain, a Tragedy, 1661.

Mr. FYFE.

The Author of one Play, called *The Royal Martyr*, for King *Charles I.* 1661.

Mr. THOMAS MERITON.

This Author has published two Plays.

I. *Love and War*, a Tragedy, 1661.

II. *The Wandering Lover*, a Tragi-Comedy.

Sir JOHN DENHAM, Knight of the Bath.

This Gentleman was the Son of Sir *John Denham* of *Horsley* in the County of *Essex*, but was born in *Ireland*; his Father being at the Time of his Birth, a Judge and Lord Chief

Chief Baron of the Exchequer in that Kingdom. He was brought over from thence very young, upon his Father's Promotion to the Exchequer in *England*; and in the Year 1631, he was sent to *Trinity College, Oxon.* He wrote one Play, called

The Sophy; a Tragedy, 1661. For the Plot of this Play, it is the same with that of *Baron's Mirza*, (which Story you may find in *Herbert's Travels*) tho' differently handled by each Poet.

Sir *John* died at *Whitehall*, in the Year 1668, and was buried in *Westminster Abbey*.

WILLIAM Duke of NEWCASTLE.

This Nobleman was of the antient and illustrious Family of *Cavendish*; and not only a Poet himself, but a great Encourager of Poetry in others, and accounted the *Mecænas* of the Age he lived in. He was a Man of Bravery, a great Statesman, and so zealous an Assertor of the Royal Cause, that he continued in Exile with King *Charles II.* till his happy Restoration.

He wrote five Plays.

I. The Country Captain; a Comedy.

II. The Exile; a Comedy.

III. The Triumphant Widow, a Comedy, 1677.

IV. The Humorous Lovers; a Comedy, 1679.

V. The Variety; a Comedy.

MARGARET Dutchess of NEWCASTLE.

The Consort of the above-mentioned noble Duke, wrote the following Dramatic Pieces.

I. The Female Academy; a Comedy, 1662.

II. Love's Adventures; a Comedy, Part I.

III. The second Part.

IV. Nature's three Daughters, Beauty, Love, and Wit; a Comedy.

V. Second Part of ditto.

VI. The Apochryphal Ladies; a Comedy.

VII. Public Wooing; a Comedy.

VIII. Matrimonial Troubles, First Part, a Comedy.

IX. Second Part, a Tragedy.

X. The Unnatural Tragedy.

XI. Bell in Campo; a Tragedy.

XII. Ditto second Part.

XIII. The Comical Hash; a Comedy.

XIV. The Lady's Contemplation; a Comedy.

XV. Second Part.

XVI. Youth's Glory, and Death's Banquet; a Tragedy.

XVII. Second Part.

XVIII. Wit's Cabal; a Comedy.

XIX. Second Part.

XX. Several Wits; a Comedy.

XXI. Religions; a Comedy.

XXII. The Convent of Pleasure; a Comedy.

XXIII. The Sociable Companions, or Female Wits; a Comedy.

XXIV. The Prefence; a Comedy.

XXV. The Bridals; a Comedy.

XXVI. The Blazing World; a Comedy.

XXVII. Ditto Second Part.

Most of these Pieces are only short Scenes, and never intended for the Stage.

Her Grace published two Volumes in Folio, containing her Poems, her own Life, (and the Life of the Duke her Husband, in *English* and *Latin*, printed in the Year 1668.

Sir SAMUEL TUKE.

This Gentleman was of the County of *Effex*, and a Colonel in the Army. He wrote one Play, taken from the *Spanish* of Don *Pedro Calderon*, called

The Adventures of five Hours; a Tragi-Comedy, 1662.

Mr. JOHN WILSON.

This Gentleman, who lived in *Ireland*, in the Reign of King *Charles II.* and was Recorder of *Londonderry*, was the Author of four Plays.

I. *Andronicus Commenius*; a Tragedy, 1663.

II. The Projectors; a Comedy, 1665.

III. The Cheats; a Comedy, 1671.

IV. *Belphegor*, or the Marriage of the Devil; a Comedy, 1690.

Mr. RICHARD HEAD.

This Author was the Son of a Clergyman in *Ireland*, who was murdered in the Massacre there in the Year 1641.

He was Author of the first Part of the *English Rogue*, and some other Pieces, and of one Play, called

Hic & ubique, or the Humours of *Dublin*; a Comedy, 1663.

Mr.

Mr. ALEXANDER GREEN.

An Author who wrote one Play, called
The Politician cheated; a Comedy, 1663.

Sir ROBERT STAPLETON.

This Author was one of the Gentlemen Ushers to King
Charles II. and much in Favour with that Prince. He translated
Juvenal and *Musæus*; and wrote the following Plays.

I. The slighted Maid; a Comedy, 1663.

II. *Hero* and *Leander*; a Tragedy, 1669.

Mr. JAMES GREBER.

The Author of one Piece, called
The Loves of *Ergasto*, a Dramatic Pastoral, 1664.

Right Honourable HENRY, Lord Viscount FAULK-
LAND.

This Nobleman (Son of the great Lord *Faulkland*,) was
eminent for his Parts and Spirit. He died in 1643.

King *Charles I.* appointed him Lord Lieutenant of *Ox-*
fordshire; and he is celebrated by the Muse of *Cowley*.

He wrote one Play, called

The Marriage Night; a Tragedy, 1664.

THOMAS KILLEGREW, Esq;

This Gentleman was Groom of the Bed-Chamber to King
Charles II. He attended his Majesty in his Exile, during
which Time he made the Tour of *France*, *Italy* and *Spain*.

He was sent Resident to the State of *Venice* in the Year
1651, and was accounted a Man of great Wit.

He wrote the eleven following Plays, nine of which were
composed in his Travels.

I. The Parion's Wedding; a Comedy, 1664.

II. *Bellamira* her Dream, or Love of Shadows; a Tragi-
Comedy.

III. *Bellamira* her Dream, Part Second.

IV. *Cicilia* and *Clorinda*, or Love in Arms; a Tragi-
Comedy.

V. *Cicilia* and *Clorinda*, Part II.

VI. *Claraxilla*, a Tragi-Comedy.

VII. The Prisoners; a Comedy.

VIII. The

VIII. *The Princess, or Love at first Sight*, a Tragi-Comedy.

IX. *The Pilgrim*, a Tragedy.

X. *Thomaso, or the Wanderer*, a Comedy.

XI. *Thomaso, or the Wanderer*, Part II.

These Plays are all collected in one Volume Folio, printed in 1664.

THOMAS PORTER, Esq;

Wrote two Plays.

I. *The Carnival*; a Comedy, 1664.

II. *The Villain*; a Tragi-Comedy, 1670.

EDMUND WALLER, Esq;

This Gentleman was the Son of *Robert Waller of Agmonesham*, in the County of *Buckingham*, Esq; and is looked upon as one of the first Refiners of the *English* Versification. Besides several fine Poems, he assisted in two Dramatic Pieces, and died at *London* in the Year 1688; but was buried in *Beaconsfield* Church-yard in *Buckinghamshire*, near the Vault of his Family, where a Monument is erected over him. The Plays he was concerned in were

I. *Pompey the Great*; a Tragedy, 1664.

He altered the last Act of *Fletcher's Maid's Tragedy*, to make it end as a Comedy.

The Hon. Sir ROBERT HOWARD.

This Gentleman was Brother to the Earl of *Berkshire*. He wrote six Plays,

I. *The Committee, or the Faithful Irishman*; a Comedy, 1665.

II. *The Indian Queen*, a Tragedy, 1665.

III. *The Surprizal*; a Tragi-Comedy, 1665.

IV. *The Great Favourite, or the Duke of Lerma*; a Tragi-Comedy, 1688.

V. *The Blind Lady*; a Comedy, 1696.

VI. *The Vestal Virgin, or the Roman Ladies*; a Tragedy, 1697.

Sir WILLIAM KILLEGREW.

This Author was Vice-Chamberlain to *Katharine*, Queen Dowager, and wrote five Plays.

I. *Pan-*

- I. *Pandora*, or the Converts ; a Tragi-Comedy, 1666.
- II. *Ormasdes* ; a Tragi-Comedy, 1666.
- III. *Selindra* ; a Tragi-Comedy, 1666.
- IV. The Siege of *Urbini* ; a Tragi-Comedy, 1666.
- V. The Imperial Tragedy, 1669.

Mr. ABRAHAM BAILEY.

This Gentleman was a Member of the Society of *Lincoln's Inn*, and wrote one Play, called
The Spightful Sister, a Comedy, 1667.

Mr. THOMAS LUPTON.

This Author wrote one Play, called
All for Money ; a Tragedy, 1667.

JOHN WESTON, Esq;

This Author wrote one Play, called
The *Amazonian* Queen, or the Amours of *Thalesiris* and
Alexander the Great ; a Tragi-Comedy, 1667.

EDWARD HOWARD, Esq;

An Author of the noble Family of the Earl of *Berkshire*,
who wrote four Plays :

- I. The Usurper ; a Tragedy, 1668.
- II. Six Days Adventure, or the New *Utopia* ; a Comedy,
1671.
- III. A Woman's Conquest ; a Tragi-Comedy, 1677.
- IV. The Man of *New-Market* ; a Comedy, 1678.

Sir CHARLES SEDLEY, Bart.

This accomplished Gentleman was descended from an
ancient Family in the County of Kent. Besides a Volume
of Poems, he wrote the following Plays.

- I. The Mulberry Garden ; a Comedy, 1668.
 - II. *Anthony* and *Cleopatra* ; a Tragedy, 1677.
 - III. *Bellamira*, or the Mistress ; a Comedy, 1687.
 - IV. Beauty the Conqueror, or the Death of *Mark An-*
thony, a Tragedy ; in imitation of the *Roman* Way of
Writing, 1702.
 - V. The Grumbler, a Comedy of three Acts, from the
French.
 - VI. The Tyrant King of *Crete*, a Tragedy.
- These two last were not printed till after his Death.

Sir THOMAS St. SERFE.

This Gentleman was of *North-Britain*, and wrote one Play, called

Tarugo's Wiles, or the Coffee-House ; a Comedy, 1668.

Mr. THOMAS THOMPSON.

This Author published two Plays.

I. The *English Rogue* ; a Comedy, 1668.

II. *Mother Shipton*, her Life ; a Comedy.

Sir GEORGE ETHERIDGE.

He wrote three Dramatic Pieces.

I. The Comical Revenge, or Love in a Tub, a Comedy, 1669.

II. She would if she could ; a Comedy, 1671.

III. The Man of Mode, or Sir *Fopling Flutter* ; a Comedy, 1676.

His Plays and Poems are printed in one Volume.

THOMAS SHADWELL, Esq;

He was a Gentleman of a good Family in the County of *Stafford*, and was much esteemed for his Talent in Comedy.

Mr. *Shadwell* succeeded *Dryden* as Poet Laureat, when *Dryden* embraced the *Roman Persuasion* ; but at the Death of *Shadwell*, in 1692, by becoming Protestant again, he was reinvested with the Laurel. His Dramatic Pieces are,

I. The Royal Shepherds ; a Tragi-Comedy, 1669.

II. The Sullen Lovers, or the Impertinents ; a Comedy, 1670.

III. The Humourists ; a Comedy, 1671.

IV. The Miser ; a Comedy, 1672.

V. *Psyche* ; an Opera, 1675.

VI. *Épsom Wells* ; a Comedy, 1676.

VII. The Libertine ; a Tragedy, 1676.

VIII. *Virtuoso* ; a Comedy, 1678.

IX. *Timon of Athens*, or the Man-Hater, altered from *Shakespeare*, a Tragedy, 1678.

X. The true Widow ; a Comedy, 1679.

XI. The Woman Captain ; a Comedy, 1680.

XII. The *Lancashire Witches*, a Comedy, 1682.

XIII. The Amorous Bigot, or *Teague O Diwelly*, the *Irish Priest*, a Comedy, 1683.

XIV. The

XIV. The 'Squire of *Assatia*; a Comedy, 1688.

XV. *Bury-Fair*; a Comedy, 1689.

XVI. The Scowrers; a Comedy, 1691.

XVII. The Volunteers, or the Stock-Jobbers; a Comedy, 1693.

JOHN DRYDEN, Esq;

Poet Laureat to King *Charles II.* and King *James II.* was descended from an ancient Family in *Northamptonshire*, Son of *Erasmus Dryden*, of *Tichmarch*, Esq; He had his first Education, as a King's Scholar in *Westminster-School*, under the Learned Dr. *Busby*, and in the Year 1650, was elected from thence to *Trinity-College, Cambridge*.

He died in *London*, in the Year 1700, in the 67th Year of his Age, and was buried with great Funeral Pomp, in *Westminster-Abbey*, at the Expence of the Lord *Jefferies*. Above twenty Years after, his Grace *John Sheffield Duke of Buckinghamshire* erected a Monument to his Memory, with his Busto on it, near those of *Cowley, Chaucer, &c.* on which he ordered no other Inscription than

JOHN DRYDEN.

Mr. *Dryden's* Dramatic Pieces are,

I. The Wild Gallant, a Comedy, 1669.

II. The *Indian Emperor*, or the Conquest of *Mexico* by the *Spaniards*, a Tragedy, being the Sequel of the *Indian Queen*, 1670.

III. An Evening's Love, or the Mock Astrologer, a Comedy, 1671.

IV. Marriage A-la-mode, a Comedy, 1673.

V. *Amboyna*, a Tragedy, 1673. The Plot of this Play is founded chiefly on History, being an Account of the Cruelty of the *Dutch* to our Countrymen in *Amboyna*, An. Dom. 1618.

VI. The Mistaken Husband, a Comedy. 1675.

VII. *Aureng-zebe*, or the Great Mogul, a Tragedy, 1676. The Plot of this Play is related at large in *Tavernier's Voyages into the Indies*, Vol. I. Part 2. Chap. 2.

VIII. The Tempest, or the Incharnted Island, a Comedy, 1676. This is altered from *Shakespeare* by Mr. *Dryden* and Sir *William Davenant*.

IX. Sir *Martin Mar-all*, or Feigned Innocence, a Comedy, 1678. The Foundation of it is built upon *M. Quinault's L'Amant Indiscret*, and *Molliere's L'Etourdy, ou le contre temps*.

X. The

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X. *The Assignation, or Love in a Nunnery*, a Comedy, 1678.

XI. *The State of Innocence, or the Fall of Man*, an Opera, never intended for the Stage, 1678.

XII. *The Conquest of Granada* by the *Spaniards*, in two Parts, 1678.

XIII. *All for Love, or the World well lost*, a Tragedy, 1678.

XIV. *Tyrannic Love, or the Royal Martyr*, a Tragedy, 1679.

XV. *Troilus and Cressida*, or *Truth found too late*, a Tragedy, 1679. This Play was first written by *Shakspear*.

XVI. *Oedipus, King of Thebes*, a Tragedie, 1679. Mr. *Dryden* and Mr. *Lee* wrote this Play jointly.

XVII. *Secret Love, or the Maiden Queen*, a Tragi-Comedy, 1679.

XVIII. *The Rival Ladies*, a Tragi-Comedy, 1679.

XIX. *Limberham*; or the *Kind Keeper*, a Comedy, 1680.

XX. *The Spanish Fryar*, or the *Double Discovery*, a Tragi-Comedy, 1681. The Comical Parts of the *Spanish Fryar*, *Lorenzo*, and *Elvirae*, are founded on *Monsieur S. Bremond's* Novel call'd the *Pilgrim*.

XXI. *The Duke of Guise*, a Tragedy, 1683.

XXII. *Albion and Albanus*, an Opera, 1685.

XXIII. *Don Sebastian King of Portugal*, a Tragedy, 1690. The Foundation of it is built upon a *French* Novel call'd *Don Sebastian*.

XXIV. *King Arthur, or the British Worthy*, a Tragedy, 1691.

XXV. *Amphitryon*, or the *Two Socia's*, a Comedy, 1691.

XXVI. *Cleomenes the Spartan Hero*, a Tragedy, 1692.

XXVII. *Love Triumphant, or Nature will prevail*; a Tragi-Comedy, 1694.

Mr. MATTHEW MEDBOURN.

This Author was an Actor, and being a *Roman Catholic*, and concerned in the *Papish Plot*, was committed to *Newgate* where he died. He brought the following Piece on the Stage.

Tartuffe, or the French Puritan, a Comedy, 1670.

JOHN WILMOT Earl of ROCHESTER.

This witty Nobleman was born at *Ditchly* in *Oxfordshire* in 1648, and was the Son of *Henry Lord Wilmot*, who thro' almost insuperable Difficulties, carried off *King Charles II.*
after

after the Battle of *Worcester*. He altered one Play from *Beaumont and Fletcher*, viz.

Valentinian, a Tragedy, 1670.

Mrs. FRANCES BOOTHBY.

This Lady wrote one Play, called

Marcellia, or the Treacherous Friend, a Tragi-Comedy, 1670.

CHARLES COTTON, Esq;

This Gentleman was of a very good Family in *Staffordshire*. He translated one of *Corneille's* Plays, called

Horace, a Tragedy, 1671.

He also published a Volume of Poems, on several Occasions, the Wonders of the Peak in *Derbyshire*, and *Virgil Travestie*.

Mrs. APHRA BEHN,

Was descended from a good Family in the City of *Canterbury*, and was born some time in the Reign of King *Charles I.* She published, besides seventeen Plays, three Volumes of Miscellany Poems, two Volumes of Histories and Novels. She likewise translated Mr. *Fontenelle's* History of Oracles, and Plurality of Worlds, to which she annexed, an Essay on Translation, and translated the Prose. The Paraphrase of *Oenone's* Epistle to *Paris*, in the *English* Translation of *Ovid's* Epistles, Love Letters between a Nobleman and his Sister, and a Volume of Love Letters with Poems, called *Lycidas*, or the Lover in Fashion.

Her Dramatic Pieces are,

I. *Abdelazer*, or the Moor's Revenge, a Tragedy, 1671. This is only an Improvement of *Marlow's* *Lust's Dominion*, or the Lascivious Queen.

II. The Amorous Prince, or the Curious Husband, a Comedy, 1671. The Plot of *Antonio*, the curious Husband's trying his Wife's Chastity by his Friend *Alberto's* means, is founded on a Novel in the Romance of *Don Quixote*, called the Curious Impertinent. See Part 4. Ch. 6, 7, 8. The City Night-Cap is founded on the same Story.

III. Forced Marriage, or the Jealous Bridegroom, a Tragedy, 1671.

IV. The Dutch Lover, a Comedy, 1673.

V. The Town Fop. or *Sir Timothy Tawdry*, a Comedy, 1677.

VI. The

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VI. *The Rover, or the Banished Cavaliers*, a Comedy, 1st Part, 1677.

VII. *The feigned Courtezans, a Night's Intrigue*, a Comedy. 1679.

VIII. *The Rover, or the banished Chevaliers*, a Comedy, 2d Part, 1681. The two Plays of the Rover, are founded on *Don Thomaso, or the Wanderer, of Killegreew*.

IX. *Sir Patient Fancy*, a Comedy, 1678. The Hint of *Sir Patient Fancy*, is borrowed from a *French* Play called *Le Malade imaginaire*, and the Characters of *Sir Credulous Easy*, and his Groom *Curry*, are stolen from *Sir Amphilus the Cornish Knight*, and his Man *Trebusco* in *Brome's* Play called the *Damofelle*.

X. *The Round Heads, or the Good Old Cause*, a Comedy, 1682.

XI. *The False Count, or a New Way to play an old Game*, a Comedy, 1682. The Hint of *Ijabella* being deceived by *Guillaume* the Chinney-sweeper, is borrow'd from *Molliere's Les Precieuses Ridicules*.

XII. *The City Heirefs, or Sir Timothy Treat-all*, a Comedy, 1682.

XIII. *The young King, or the Mistake*, a Tragi-Comedy, 1683.

XIV. *The Lucky Chance, or the Alderman's Bargain*, a Comedy, 1687.

XV. *The Emperor of the Moon*, a Farce, 1687. This Farce was originally *Italian*, and acted in *France* eighty odd times without Intermission, under the Title of *Harlequin l'Empercur dans le Monde de la Lune*.

XVI. *The Widow Ranter, or the History of Bacon in Virginia*, a Tragi-Comedy, 1690, after the Author's Death.

VII. *The Younger Brother, or the Amorous Jilt*, a Comedy, published also after her Death.

Mr. EDWARD REVET.

The Author of one Play, called

The Town-Shifts, or the Suburb-Justice, a Comedy, 1671.

GEORGE VILLIERS Duke of BUCKINGHAM.

This Nobleman was Son of *Villiers* Duke of *Buckingham* stabbed by *Felton*. His Dramatic Pieces are,

I. *The Rehearsal*, a Comedy, 1671.

II. *The Chances*, a Comedy, altered from *Fletcher*.

III. *The Restoration*, a Tragi-Comedy.

Mr. WILLIAM JOYNER.

This Gentleman was born in *Oxfordshire*, and Fellow of *Magdalen-College*, till he changed his Religion, when he voluntarily resigned.

He was replaced in the same College again in the Reign of King *James II.* on the new modelling the University by the Ecclesiastical Commissioners; but at the Revolution, all the Fellows were again removed, and the Protestant Members replaced. He wrote one Play, called

The *Roman Empress*, a Tragedy, 1671.

JAMES HOWARD, Esq;

A Gentleman of the noble Family of *Howard* Earl of *Berkshire*, who wrote two Plays.

I. All Mistaken, or the Mad Couple; a Comedy, 1672.

II. The *English* Monsieur; a Comedy, 1674.

Mr. JOHN LACY.

This Author was born at *Doncaster* in *Yorkshire*, was first bred a Dancing-Master, then went into the Army, being a Lieutenant and a Quarter-master; and afterwards turned Player, in which Profession he was so excellent, that King *Charles* the Second had his Picture painted, which is now at *Windſor*, in three several Characters; *Teague* in the Committee, *Scruple* in the Cheats, and *Gallyard* in the Variety. He wrote four Dramatic Pieces.

I. The Dumb Lady, or the Farrier made a Physician; a Comedy, 1672.

II. Old Troop, or Monsieur *Ragon*; a Comedy, 1673.

III. *Sauny* the Scot, or the Taming of the Shrew; a Comedy, altered from *Shakespeare*, 1677.

IV. *Sir Hercules Buffoon*, or the Poetical Squire; a Comedy, 1684.

Mr. RICHARD TUKE.

The Author of one Religious Play, callod
The Divine Comedian, or the Right Use of Plays, a Sacred Tragi-Comedy, 1672.

Mr. JOHN COREY.

A Gentleman who wrote one Play, called
The Generous Enemies, or the Ridiculous Lovers, a Comedy, 1672.

WILLIAM WICHERLY, Esq;

This Gentleman was born in *Wem* in *Shropshire*. He was sent to the University young, and afterwards entered of the Middle-Temple. He was in the 20th Year of his Age married to the Countess of *Drogheda*, who settled her whole Fortune upon him: but his Title being disputed after her Death, his expensive Law-Suits, and some other Demands upon him, put it out of his Power to satisfy the Impatience of his Creditors, who flung him into a Prison, where he languished for near three Years, and might have remained much longer, if his good Fortune had not sent King *James II.* to the Theatre to see his *Plain Dealer*, where he was so charm'd with that Comedy, that he gave an Order for the immediate Payment of his Debts, which was not done compleatly, he not delivering in a full Account of them. He dy'd in the Year 1715, in the 80th Year of his Age, and lies buried in the Vault of *Covent-Garden Church*.

His Dramatic Pieces are,

I. *Love in a Wood, or St. James's Park*, a Comedy, 1672.

II. *The Gentleman Dancing-Master*, a Comedy, 1673.

III. *The Plain Dealer*, a Comedy, 1678.

IV. *The Country Wife*, a Comedy, 1683.

Besides his Plays, he has wrote and published a large Volume of Poems in Folio.

Mr. SAMUEL PORDAGE.

A Gentleman of *Lincoln's-Inn*, who wrote two Plays.

I. *Herod and Mariamne*; a Tragedy, 1673.

II. *The Siege of Babylon*, a Tragi-Comedy, 1678.

Mr. EDWARD RAVENSCROFT.

This Gentleman was of a good Family, and entered of the Middle-Temple. He wrote eleven Dramatic Pieces.

I. *The Careless Lovers, or the Conceited Travellers*; a Comedy, 1673.

II. *Mamamouchi*, or the Citizen turned Gentleman; a Comedy, 1675.

III. *Scaramouch* a Philosopher, *Harlequin* a School-Boy, *Bravo* a Merchant and Magician; a Comedy, 1677.

IV. *The Wrangling Lovers, or the Insensible Mistress*; a Comedy, 1677.

- V. King *Edgar and Alfreda*; a Tragedy, 1677.
 VI. The *English Lawyer*, a Comedy, 1678. This is a Translation of a *Latin Play* called *Ignoramus*.
 VII. The *London Cuckolds*; a Comedy, 1683.
 VIII. *Dame Dobson*, or the *Cunning Woman*; a Comedy, 1684.
 IX. The *Canterbury Guests*, or a *Bargain Broken*; a Comedy, 1695.
 X. The *Anatomist*, or the *Sham Doctor*; a Farce, 1697.
 XI. The *Italian Husband*; a Tragedy, 1697.

Mr. FISHBOURN.

A Member of *Gray's-Inn*, the Author of an Obscene Piece, not fit to be read, called

Sodom, falsely ascribed to the *Lord Rochester*.

Mr. ELKANAH SETTLE.

Formerly City Poet, and the last in that Office. The Business of these Bards was to prepare the Pageants yearly for the Lord Mayor's Show; and when those Pageants were dropt, the Office dropt of Course. Mr. *Settle* was formerly of *Trinity-College, Oxford*, and in his pursuit of the Mules, spent a small Patrimony. In the Reign of King *Charles II.* the Wits of the Time set him up to oppose *Dryden*; it is very certain *Settle* did not want Learning, and often seemed to get the better of his Antagonist. Whatever was the Success of his Poetry, he was certainly the best Contriver of *Machinery* in *England*, and for many Years of the latter part of his Life received an Annual Salary from Mrs. *Minns* and her Daughter Mrs. *Leigh*, for writing Drolls for *Bartholomew* and *Southwark Fairs*, with proper Decorations, which were generally so well contrived, that they bore the Bell from their Opponents in the same Calling.

He died in the *Chartreuse* (commonly called the *Charter-House*;) 1724. His Dramatic Pieces are,

- I. The *Empress of Morocco*; a Tragedy, printed in Quarto, with the Capital Scenes engraved on Copper, 1673.
 II. *Love and Revenge*; a Tragedy, 1675.
 III. *Cambyfes King of Persia*; a Tragedy, 1675.
 IV. The *Conquest of China* by the *Tartars*; a Tragedy, 1676.

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V. *Ibrahim*, the Illustrious Bassa ; a Tragedy, 1677.

VI. *Pastor Fido*, or the Faithful Shepherd ; a Dramatic Pastoral, 1677.

VII. *Fatal Love*, or the Forc'd Inconstancy ; a Tragedy, 1680.

VIII. *The Female Prelate*, or the History of the Life and Death of Pope *Joan* ; a Tragedy, 1680.

IX. *The Heir of Morocco*, with the Death of *Gayland*, a Tragedy, 1682.

X. *Distressed Innocence*, or the Princess of *Persia* ; a Tragedy, 1682.

XI. *The Ambitious Slave*, or the Generous Revenge ; a Tragedy, 1694.

XII. *The World in the Moon* ; a Dramatic-Comic-Opera, 1698.

XIII. *The Virgin Prophetess*, or the Fate of *Troy* ; an Opera, 1690.

XIV. *The City Ramble*, or the Play-House Wedding ; a Comedy, 1712.

XV. *The Ladies Triumph* ; a Comic Opera, 1718.

Settle brought a Play to the Managers of the Theatre-Royal in *Drury-Lane* 1724, but his Death prevented it's being acted.

It was called *The Expulsion of the Danes from Britain*.

Mr. JOHN WRIGHT.

This Gentleman, who was of the Middle-Temple, wrote two Dramatic Pieces.

I. *Thyestes*, a Tragedy, 1674.

II. *Mock Thyestes*, a Farce, wrote in burlesque Verse, 1674.

Mr THOMAS DUFFET.

This Author was a Milliner in the New Exchange ; he wrote five Dramatic Pieces.

I. *The Spanish Rogue*, a Comedy, 1674.

II. *The Empress of Morocco*, a Farce, wrote to ridicule *Settle's* Play of that Name, 1674.

III. *The Mock Tempest*, or the Incharnted Castle, a Farce, 1676.

IV. *Beauty's Triumph*, a Masque.

V. *Psyche Debauched*, a Mock Opera, 1678.

Mr. NATHANIEL LEE.

This Poet was the Son of a Clergyman, and educated at *Westminster* School under *Dr. Busby*, from whence he went to

Trinity-College in the University of *Cambridge*, and afterwards coming to *London*, was for some short Time upon the Stage as an Actor, but quitted it, as he found he was never likely to make any considerable Figure there.

He had a great Genius for Tragedy, but his Sublime Diction was sometimes swelled to Bombast, and that to a ridiculous Degree, which somewhat bordered upon that Madness which afterwards possessed the Author: For he had the Misfortune to be confined for some Years in *Bedlam*, and after he was enlarged died in one of his Night-Rambles in the Street. His Dramatic Pieces are,

I. *Nero Emperor of Rome*; a Tragi-Comedy, 1675. For the Plot, consult *Suetonius* in his Life; *Aurelius Victor*; *Tacitus Ann.* lib. 13, 14, &c. *Sulpicius Severus*, &c.

II. *Sophonisba*, or *Hannibal's* overthrow, a Tragedy, 1676.

III. *Gloriana*, the Court of *Augustus Caesar*, a Tragedy, 1676.

IV. *The Rival Queens*, or the Death of *Alexander* the Great, a Tragedy, 1677. For the Plot, as far as the Author has followed History, consult *Arrian*; *Q. Curtius*; *Plutarch's* Life of *Alexander*; *Justin*, lib. 11, 12. *Diodorus Siculus*, lib. 17 & 18. *Josephus*, lib. 11. cap. 8.

V. *Mithridates King of Pontus*, a Tragedy, 1678. It is founded on History: See *Appian de Bell. Mithrid.* Florus, l. 3. c. 5. *Vell. Paterculus*, l. 2. *Plutarch* in the Lives of *Sylla*, *Lucullus* and *Pompey*, &c.

VI. *Theodosius*, or the Force of Love, a Tragedy, 1678. This Play is founded on a Romance called *Pharamond*, translated from the French of Mr. *Calfranedé*. See the History of *Varannes*, Part 3. Book 3. p. 282. Of *Martian*. Part 7. Book 1. p. 207. Of *Theodosius*, Part 7. Book 3. p. 256.

VII. *Cæsar Borgia*, a Tragedy, 1680.

VIII. *Lucius Junius Brutus*, Father of his Country, a Tragedy, 1681.

IX. *Constantine the Great*, a Tragedy, 1684.

X. *The Princess of Cleve*, a Tragi-Comedy, 1689. This Play is founded on a Romance called the Princess of *Cleves*.

XI. *The Massacre of Paris*, a Tragedy, 1690.

Mr. *Lee* joined with Mr. *Dryden* in two Plays, viz. the Duke of *Guise*, and *Oedipus*; and made some Alterations in *Shakespear's* King *Lear*, which was revived, acted, and printed in 1681.

Sir FRANCIS FANE, Knight of the Bath.

This Gentleman, who was Grandson to the Earl of *Westmorland*, wrote two Plays.

I. *Love in the Dark, or the Man of Business*, a Comedy, 1675.

II. *The Sacrifice*, a Tragedy, 1686.

III. A Masque, wrote at the Request of the Earl of *Rochester*, for his Alteration of *Valentinian*, a Tragedy.

Mr. THOMAS OTWAY.

This celebrated Poet was born at *Trotton* in the County of *Suffex*, being the Son of a Clergyman there, and received his first Education at *Winchester*, from whence he went to *Christ-Church* College, *Oxford*, and afterwards to *St. John's* College, *Cambridge*, but took no Degree in either. He next obtained a Cornecy in a Troop of Horse, which he sold the first Year he obtained it.

He attempted to play some small Parts on the Stage, but not succeeding, he gave it over. He died at a dirty Ale-house on *Tower-hill*, on the Fourteenth of *April* 1685, and in the Thirty-fourth Year of his Age. His Dramatic Pieces are,

I. *Alcibiades*, a Tragedy, 1675.

II. *Titus and Berenice*, a Tragedy, 1677. This Play is translated from the *French* of *Monsieur Racine*.

III. *Friendship in Fashion*, a Comedy, 1678.

IV. *Don Carlos, Prince of Spain*, a Tragedy, 1679. Our Author chiefly followed the Novel of *Don Carlos*, translated from the *French*, and printed 8vo. *Lond.* 1674.

V. *The Orphan, or the Unhappy Marriage*, a Tragedy, 1680. This Tragedy is founded on a Novel, called *English Adventures*: See the *History of Brandon*, p. 17.

VI. *The History and Fall of Caius Marius*, a Tragedy, 1680. This Play is chiefly borrowed from *Shakespeare's Romeo and Juliet*.

VII. *The Soldier's Fortune*, a Comedy, 1681.

VIII. *The Atheist, or the second Part of the Soldier's Fortune*, a Comedy, 1684. The Plot between *Beaugard* and *Portia* is founded on *Scarron's* Novel of the *Invisible Mistress*.

IX. *Venice preserved, or a Plot discovered*, a Tragedy, 1685.

X. The

X. The Cheats of *Scapin*, a Farce, translated from the *French of Moliere*.

His Plays, Poems, and Letters are published in two Volumes in 12mo. Mr. *Otway* made a Translation from the *French*, of a Book called, the History of the *Triumvirate*.

Mr. JOHN CROWN.

This Gentleman was the Son of a Dissenting Minister, and educated under his Father, in *Nova-Scotia*. He wrote eighteen Plays, viz.

I. *Juliana*, or the Princess of *Poland*, a Tragi-Comedy, 1675.

II. *Andromache*, a Tragedy, from *Racine*, 1675.

III. *Calista*, or the Chaste Nymph, a Masque, written by the Queen's Command, 1675.

IV. The Country Wit, or *Sir Mannerly Shallow*, a Comedy, 1675.

V. The Destruction of *Jerusalem*, by *Titus Vespasian*, in two Parts, 1677.

VI. The Ambitious Statesman, or the Royal Favourite, a Tragedy, 1679.

VII. *Charles the Eighth of France*, or the Invasion of *Naples* by the *French*, an Historical Tragedy, 1680.

VIII. *Henry the Sixth*, with the Death of the Duke of *Gloucester*, a Tragedy, 1681. It is altered from *Shakespeare's Henry VI*.

IX. *Henry the Sixth*, the second Part, or the *Mileries of Civil War*, a Tragedy, 1681.

X. *Thyestes*, a Tragedy, 1681.

XI. The City Politics a Comedy, 1683.

XII. *Sir Courtly Nice*, or It cannot be, a Comedy. This Comedy, or at least the Plot, as far as relates to the *Spanish Plot*, has formerly appeared on the Stage, under the Title of *Tarugo's Wiles*. *Sir Courtly's* Song of Stop Thief, is a Paraphrase of *Mascarille's Au Voleur* in *Molliere's Les precieuses Ridicules*. King *Charles II*. wrote two Acts of this Play.

XIII. *Darius King of Persia*, a Tragedy, 1688.

XIV. The *English Fryar*, or the Town Sparks, a Comedy, 1690.

XV. *Regulus*, a Tragedy 1694.

XVI. The married Beau, or the Curious Impertinent, a Comedy 1694.

XVII. *Titus Andronicus*, or the Rape of *Lavinia*, a Tragedy, altered from *Shakespeare*, 1696.

XVIII. *Caligula*, Emperor of *Rome*, 1698.

Mr. THOMAS DURFEY,

Was born at *Exeter*, but descended from an ancient Family in *France*, and claimed Kindred to the great Count *D'urfe*, Author of that Romance called *Astrea*. He published thirty-one Dramatic Pieces, viz.

I. The Siege of *Memphis*, or the Ambitious Queen, a Tragedy, 1676.

II. *Madam Fickle*, or the Wittie False one, a Comedy, 1677.

III. Trick for Trick, or the Debauched Hypocrite, a Comedy, 1677.

IV. The Fool turned Critic, a Comedy, 1678.

V. The Fond Husband, or the Plotting Sisters, a Comedy, 1678.

VI. Squire *Old-sap*, or the Night Adventures, a Comedy, 1679.

VII. The Virtuous Wife, or Good Luck at last, a Comedy, 1680.

VIII. Sir *Barnaby Whig*, or No Wit like a Woman's, a Comedy, 1681.

IX. The Royalist, a Comedy, 1682.

X. The Injured Princess, or the Fatal Wager, a Tragi-Comedy, 1682. This is altered from *Shakespeare's Cymbeline*.

XI. A Commonwealth of Women, a Tragi-Comedy, 1686. This is an Alteration of *Fletcher's Sea Voyage*.

XII. The Banditti, or a Lady's Distress, a Comedy, 1686.

XIII. A Fool's Preferment, or the three Dukes of *Dunstable*. 1688.

XIV. *Buffy D'Ambois*, or the Husband's Revenge, a Tragedy, 1691.

XV. Love for Money, or the Boarding-School, a Comedy, 1691.

XVI. The *Richmond* Heiress, or a Woman once in the Right, a Comedy, 1693.

XVII. The Marriage Hater Matched, a Comedy, 1693.

XXIII. The Comical History of *Don Quixote*, a Comedy, Part I. 1694.

XIX. The Comical History of *Don Quixote*, Part II. 1694.

XX. *Don Quixote*, Part III. with the Marriage of *Mary the Buxom*, 1696.

XXI. The Intrigues of *Versailles*, or a Jilt in all Humours, a Comedy. 1697.

XXII. *Cynthia* and *Endymion*, or the Loves of the Deities a Dramatic Opera, 1697.

XXIII.

XXIII. *Bath*, or the *Western Lass*, a Comedy, 1697.

XXIV. *The Campaigners*, or *Pleasant Adventures at Brussels*; with a familiar Preface upon a late Reformer of the Stage; ending with a Satirical Fable of the Dog and the Otter, 1698.

XXV. *Maffianello*, or a Fisherman a Prince, a Comedy, in two Parts, 1700.

XXVI. *The Modern Prophets*, or *New Wit for a Husband*, a Comedy, 1708.

XXVII. *The Old Mode and the New*, or *Country Miss with her Furbeloe*, a Comedy, 1709.

XXVIII. *Wonders in the Sun*, or the *Kingdom of Birds*, a Comic Opera, 1710.

XXIX. *The Queenes of Brentford*, or *Eays no Poetaster*. This is a Ballad Opera of five Acts.

XXX. *The Grecian Heroine*, or the *Fate of Tyranny*.

XXXI. *Ariadne*, or the *Triumphs of Bacchus*.

These three last were published with a Collection of Poems, 1721.

In 1699, he published a Volume of *Tales*, Serious and Comic; and in 1718, *Pills to purge Melancholy*, a Collection of Songs in four Volumes, the major Part of his own Composing. There are two Volumes more added since his Death. He died *February 26, 1723*, and was buried in *St. James's Church-Yard, German-street, Westminster*.

Dr. CHARLES D'AVENANT.

This Gentleman was the eldest Son of *Sir William D'Avenant*, the *Poet Laureat*. He was a *Doctor of Laws*, and had also a considerable Post in the *Custom-house*, viz. *Inspector General of the Port Accounts*, which he enjoyed to the time of his Death, about 1700.

He wrote one Play, called

Circe, a *Dramatic Opera*, 1677.

Mr. JOHN LEONARD,

Set forth two Plays,

I. *Country Innocence*, or the *Chambermaid turned Quaker*, a Comedy, 1677.

II. *The Rambling Justice*, or the *Jealous Husband*, a Comedy, 1680.

Mr. JOHN SMITH.

This Author was born in *York*, bred at the *University of Oxford*,

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Oxford, and was several Years Under Master of *Magdalen-School* in *Oxford*. He wrote one Play, called
Cytherea, or the Enamoured Girdle, a Comedy, 1677.

THOMAS SHIPMAN, Esq;

This Author was a Gentleman of good Family, and wrote one Play, called

Henry the III. of France stabbed by a Fryar, with the Fall of the *Guifes*, a Tragedy, 1678.

EDWARD COOKE, Esq;

Wrote one Play, called

Love's Triumph, or the Royal Union, a Tragi-Comedy, 1678.

NAHUM TATE, Esq;

This Gentleman was born in the Kingdom of *Ireland*, and there educated. He succeeded Mr. *Dryden* as Poet Laureat; and gave a new Version of *David's Psalms* in conjunction with Dr. *Brady*. He died in the Year 1716, and was interred in *St. George's Church Southwark*.

His Dramatic Pieces are,

I. *Brutus of Alba*, an Opera, 1678.

II. *The Loyal General*, a Tragedy, 1680.

III. *Richard the III. or the Sicilian Usurper*, an Historical Play, 1681.

IV. *The Ingratitude of a Commonwealth, or the Fall of Caius Martius Coriolanus*, 1682.

V. *Cuckold's Haven, or an Alderman no Conjurer*, a Farce, 1685.

VI. *A Duke and no Duke*, a Farce, 1685. This is taken from *Cockain's Trappolin*, supposed a Prince.

VII. *The Island Princess*, a Tragi-Comedy, 1687.

VIII. *King Lear*, an Historical Play, 1687. This is an Alteration of *Shakeſpear's Lear*.

IX. *Injured Love, or the cruel Husband*, a Tragedy.

THOMAS RYMER, Esq;

This Gentleman was a Member of the Society of *Gray's-Inn*, and succeeded Mr. *Shadwell* as Historiographer to King *William III.* His Collection called the *Foedera*, is a very valuable Work, and indeed he seems to be a better Historian than Critic or Poet. He wrote one Play, called

I. Igar, or the *English Monarch*, a Tragedy, 1678.

Mr.

Mr. JOHN BANCROFT.

This Author, by Profession, was a Surgeon, and wrote two Plays.

I. *Sertorius*, a Tragedy, 1679. Those who would read the Foundation of this Play, may consult *Plutarch's* Life of *Sertorius: Vellicius Paterculus*, lib. 2. *Florus* lib. 2. c. 22. &c.

II. *Henry the Second*, with the Death of *Rosamond*, a Tragedy, 1693.

Mr. EDWARD ECCLESTON.

A Gentleman who wrote one Dramatic Piece, called *Nab's Flood*, or the Destruction of the World, an Opera, 1679. It afterwards appeared under two different Titles, viz. *Cataplaim*, or General Deluge of the World.

The Deluge, or the Destruction of the World.

Mr. JOHN BANKS.

This Gentleman was bred an Attorney at Law, of the Society of *New-Inn*; he published seven Tragedies.

I. *The Rival Kings*, or the Loves of *Oroondates* and *Stattira*, a Tragedy, 1679. The Play is founded chiefly on *Cassandra*, a famed Romance.

II. *The Destruction of Troy*, a Tragedy, 1679.

III. *Virtue betrayed*, or *Anna Bullen*, a Tragedy, 1682.

The Author has followed a little Novel translated from the *French*, and called the Novels of *Elizabeth Queen of England*, containing the History of *Queen Ann Bullen*.

IV. *The Unhappy Favourite*, or the Earl of *Effex*, a Tragedy, 1682. The Play is founded on a Novel, called the Secret History of the most Renowned Queen *Elizabeth* and the Earl of *Effex*, printed in 12mo. *Lond.* 1680. For the true Story, see *Cambden's Elizabeth*, *Speed*, *Duchefne*, *Stow*, *Baker*, &c.

V. *The Island Queens*, or the Death of *Mary Queen of Scotland*, a Tragedy, 1684.

VI. *The Innocent Usurper*, or the Death of the Lady *Jane Gray*, a Tragedy, 1694.

VII. *Cyrus the Great*, a Tragedy, 1696.

Capt. WILLIAM BEDLOE.

A famous Evidence in the Popish Plot. He wrote one Play, called

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The Excommunicated Prince, or the False Relick, a Tragedy, 1679. Some ascribe this Play, at least the greatest Part of it, to *Thomas Walter*, an *Oxford* Scholar of *Jesus* College.

Mr. JOHN MAIDWELL.

A private School-master in *London*, who wrote one Play, called

The Loving Enemies, a Comedy, 1680.

Mr. WILLIAM WHITAKER.

A Gentleman who published one Play, called

The Conspiracy, or Change of Government, a Tragedy, 1680.

Mr. THOMAS BETTERTON.

This *English Roscius* was born in 1638, in *Tuttle-street*, *Westminster*, his Father being Under-Cook to King *Charles I.* He was put Apprentice to Mr. *Rhodes*, Bookseller, near *Charing-Cross*, who having been Wardrobe-Keeper to the King's Company of Comedians in the *Black-Fryars*, obtained a Licence to set up a Company of Players at the *Cock-Pit* in *Drury-Lane*.

Mr. *Berterton* was entered in this Company before he was twenty Years of Age, and soon acquired the Reputation of a promising Genius. While he was rising to Perfection under Mr. *Rhodes*, *Charles II.* granted a Patent to Sir *William D'avenant* for erecting a Company, under the Name of the Duke of *York's* Servants, who took Mr. *Berterton*, and all who acted under Mr. *Rhodes*, into his Company, in the Year 1662.

This great Actor brought five Plays upon the Stage.

I. The Revenge, or a Match in *Neuogate*, a Comedy, 1682. This is built on *Marston's Dutch Courtezan*.

II. The Woman made a Justice, a Comedy. This Play was never printed.

III. The Unjust Judge, or *Appius* and *Virginia*, a Tragedy, written originally by Mr. *Webster*, but revived and very much altered by Mr. *Berterton*, 1694.

IV. *Dioclesian*, or the Prophets, a Dramatic Opera, 1707.

V. The Amorous Widow, or the Wanton Wife, a Comedy.

Mr. CHARLES SAUNDERS.

This Gentleman, while he was a King's Scholar at *Westminster* School, wrote one Play, called *Tamcrane* the Great, a Tragedy, 1681.

Mr. THOMAS SOUTHERN.

This Gentleman was born in *Ireland*, in the City of *Dublin*, and received his first Education in the University there; but afterwards, in the Year 1678, when about eighteen Years of Age, he went for *England*, and entered himself in the *Middle-Temple*. At the Time of *Monmouth's* Rebellion, he was of the Soldiery, and had a Captain's Commission under King *James II.* He wrote several Plays with different Success, and having acquired a handsome Fortune, spent the latter part of his Days in quiet. He died on the 26th of *May*, in the Year 1746, in the Eighty sixth Year of his Age. His Dramatic Pieces are,

I. *The Loyal Brother, or the Persian Prince*, a Tragedy, 1682.

II. *The Disappointment, or the Mother in Fashion*, a Comedy, 1684.

III. *Sir Anthony Love, or the Rambling Lady*, a Comedy, 1690.

IV. *The Wives Excuse, or Cuckolds make themselves*, a Comedy, 1692.

V. *The Maid's Last Prayer, or Any thing rather than fail*, a Comedy, 1693.

VI. *The Fatal Marriage, or the Innocent Adultery*, a Play, 1694.

VII. *Oroonoko*, a Tragedy, 1696.

VIII. *The Fate of Capua*, a Tragedy, 1700.

IX. *The Spartan Dame*, a Tragedy, 1722.

This Play was written before the *Revolution*, but never permitted to be acted before, tho' the Author had often solicited for Leave.

X. *Money's the Mistress*, a Comedy, 1725.

Mr. HENRY SMITH.

A Gentleman of *Clifford's-Inn*, who wrote one Play, called *The Princess of Parma*, 1683.

Mr. JAMES CARLILE.

This Author was a Player, but quitted the Stage in his Youth, and served in the *Irish Wars* under King *William III.* where he lost his Life at the Battle of *Agbrim*. He wrote one Play, called

The Fortune-Hunters, or two Fools well met, a Comedy, 1685.

Mr. JOHN TUTCHIN.

He was the Author of a weekly Paper, called the *Observer*; for which he was sentenced to be whipped thro' several Market Towns in the West of *England*; to avoid the Severity of which, he petitioned the King to be hanged; nevertheless he did not die till the Reign of the late Queen *Anne*.

He wrote one Dramatic Piece, called

The Unfortunate Shepherd, a Pastoral, printed with a Collection of Poems, 1685.

Mr. THOMAS JEVON,

An excellent Comedian, who wrote one Piece, called

The Comical Transformation, or the Devil of a Wife, a Farce, 1686.

Mr. BEVIL HIGGONS.

A Gentleman, who followed the Fortune of King *James II.* and died in Exile at the Court of *St. Germain's* in *France*. He wrote one Play, called

The Generous Conqueror, a Tragedy, 1687.

Mr. WILLIAM MOUNTFORT.

He was an eminent Actor, of a genteel Person, with an agreeable Aspect, a clear and melodious Voice, and gave great Satisfaction as an Actor.

He was unfortunately murdered in *Norfolk-street*, in the Strand, on Account of Mrs. *Bracegirdle* then a young Actress under his Care. He wrote five Plays.

I. The Injured Lovers, or the Ambitious Father, a Tragedy, 1688.

II. *Edward III.* with the Fall of *Mortimer* Earl of *March*, 1690.

III. The Successful Strangers, a Comedy, 1690.

IV. *Greenwich Park*, a Comedy, 1691.

V. The

V. The Life and Death of Doctor *Faufus*, with the Humours of *Harlequin* and *Scaramouch*, a Farce, 1692.

Mr. MANNING.

This Gentleman was a Person of eminent Learning, and translated *Dion Caffius* from the Original. He was Author of one Play, called

All for the Better, or the Infallible Cure, a Comedy, 1689.

Mr. ROBERT WILD.

This Author was a dissenting Teacher, and the Author of *Iter Borcale*, and some other Poems, and of one Play, called

The Benefice, a Comedy, 1689.

Mr. GEORGE POWEL.

An excellent Actor in the Meridian of his Life, but in its decline *Bacchus* had too strong an Influence over him to support his former Esteem. He wrote and altered the following Plays.

I. *Brutus of Alba*, or *Augustus's* Triumph, a Dramatic Opera, 1690.

II. The Treacherous Brother, a Tragedy, 1690.

III. *Alychiso* King of *Naples*, a Tragedy, 1691.

IV. A very good Wife, a Comedy, 1695.

V. *Bonduca*, or the *British* Heroine (altered from *Fletcher's* Play of the same Title) 1696. He died of a Fever, 1714.

Mr. BARKER.

This Author has wrote two Plays, both without a Date, neither do the Titles mention their having been acted.

I. The Beau defeated, or the lucky younger Brother, a Comedy.

II. *Fidelia* and *Fortunatus*, about 1690.

WILLIAM CONGREVE, Esq;

This Gentleman was descended from the ancient Family of the *Congreves* of *Congreve* in the County of *Stafford*. He turned his Thoughts very early to the Muses, and wrote his first Play when he was very young. His Comedy called *Love for Love*, with which the new Houſe in *Lincoln's Inn-Fields* opened in 1693, had ſo great Succeſs, that Mr. *Betterton* ar

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the other Managers of that Theatre offered him a whole Share with them in their Profits, which he accepted, and obliged himself, if his Health permitted, to give them one new Play every Year.

In 1697, Mr. *Jeremy Collier*, a Nonjuring Clergyman, wrote his Treatise against the Profaneness and Immorality of the Stage, in which he fell more severely upon Mr. *Congreve* and Sir *John Vanbrugh* than on any others: It is perhaps to this Controversy we owe the present Decency of our Dramatic Compositions. His Plays are,

I. The Old Batchelor, a Comedy, 1691. This Comedy was wrote when he was but nineteen Years of Age.

II. The Double Dealer, a Comedy, 1692.

III. Love for Love, a Comedy, 1663.

IV. The Mourning Bride, a Tragedy, 1696.

V. The Way of the World, a Comedy, 1699.

VI. *Semle*, an Opera, not performed when it was first written; but was lately set to Musick by Mr. *Handel*.

VII. The Judgment of *Paris*, a Masque, set to Music.

Mr. RUBEN BOURNE.

A Gentleman of the *Temple*, who left one Play under the Title of

The Contented Cuckold, or the Woman's Advocate, 1692.

HENRY HIGDEN, Esq;

This Gentleman was a Member of the *Middle-Temple*, and wrote one Play, called

The Wary Widow, or Sir *Noisy Parrot*, a Comedy, 1693.

Mr. THOMAS WRIGHT.

This Author, who was Machinist to the Theatre, wrote one Play, called

The Female Virtuoso, a Comedy, 1693.

Mr. JOHN DENNIS,

Was born in *London* in 1657. His Father was an eminent Merchant, who bestowed a liberal Education on him. He was some Time at *Caius College, Cambridge*, and afterwards made the Tour of *France* and *Italy*, with Lord *Francis Seymour*, afterwards Duke of *Somerfet*. His Dramatic Pieces are,

I. *Rinaldo*, and *Armida*, a Tragedy, 1694.

II. Plot

- II. Plot and no Plot, or Jacobite Credulity, a Comedy, 1695.
 III. *Gibraltar*, or the *Spanish Adventure*, a Comedy, 1696.
 IV. *Iphigenia*, a Tragedy, 1697.
 V. Liberty Asserted, a Tragedy, 1704.
 VI. *Afpius* and *Virginia*, a Tragedy, 1709.
 VII. The Comical Gallant, with the Humours of Sir *John Falstaff*, 1710.
 VIII. *Coriolanus*, the Invader of his Country, a Tragedy, 1720.

He died at his Lodgings near *Charing-Cross*, (where he lived several Years to screen himself from the Law) *January* the 6th 1733-4, in the 77th Year of his Age.

Rev. Mr. LAURENCE ECHARD.

This Gentleman gave the Public a Translation of the Comedies of *Terence*, and three of those of *Plautus*, viz.

- I. *Amphitryon*, 1694.
 II. *Epidicus*.
 III. *Rudens*. With critical Remarks to each Play; and a Parallel between *Terence* and *Plautus*.

Mr. CHARLES HOPKINS.

This Gentleman was the Son of Dr. *Hopkins*, Bishop of *Londonderry*, in the Kingdom of *Ireland*; he had a promising Genius, but died young. The Harmony of his Numbers was admired in his Translation of *Ovid's Art of Love*. He wrote three Plays:

- I. *Pyrrhus King of Epirus*, a Tragedy, 1694.
 II. *Boadicea*, Queen of *Britain*, a Tragedy, 1697.
 III. Friendship improved, or the Female Warrior, a Tragedy, 1698.

Mrs. DE LA RIVIER MANLEY.

This Lady was the Daughter of Sir *Roger Manley*, born in the Island of *Guernsey*, when her Father was Governor there: Sir *Roger* is said to have been the real Author of that celebrated Work, the *Turkish Spy*. Mrs. *Manley* was taken great Notice of for her Writings, particularly a Work in four Volumes called *Memoirs of the new Atalantis*, in which she was very free with the Characters of many Persons of Quality and Distinction. She wrote the four following Plays.

I. The

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I. *The Lost Lover, or the Jealous Husband, a Comedy,* 1696.

II. *The Royal Mischief, a Tragedy,* 1698.

III. *Almyra, or the Arabian Vow, a Tragedy,* 1707.

IV. *Lucius the first Christian King of Britain, a Tragedy,* 1717.

Mr. ROBERT GOULD.

A Domestic of the Earl of *Dorset* and *Middlesex*; who afterwards became a Country School-master. He wrote one Play, called

The Rival Sisters, or the Violence of Love, a Tragedy, 1696.

The Right Honourable GEORGE GRANVILLE, Lord
LANSDOWNE.

This accomplished Nobleman was descended from the Ancient and Noble Family of the *Granvilles*, seated for many Ages in *Devonshire* and *Cornwall*.

He received the first Rudiments of Education in *Paris*, under the Tuition of the Learned Sir *William Ellis*: At ten Years of Age, he was called back to *England*, and at eleven was sent to *Trinity-College, Cambridge*. Besides his Poems, &c. he is Author of the following Dramatic Pieces.

I. *The She Gallants, a Comedy,* 1696.

II. *Heroic Love, a Tragedy,* 1702.

III. *The British Enchanters, or No Magic like Love,* a Dramatic Opera, 1707.

IV. *The Jew of Venice, a Comedy* from *Shakespear*, 1708.

V. *Peleus and Thetis, a Masque.*

Mr. JOSEPH HAINES, (commonly called Count
HAINES.)

There is one Play that goes under his Name, called
A Fatal Mistake, or the Plot spoiled.

This excellent Comedian died of a Fever, (after a short Illness) April the 4th 1701, at his Lodgings in *Hart Street Long Acre*, and was buried in *Covent-Garden Church Yard*.

Mr. THOMAS SCOTT.

This Gentleman received his first Education at *Westminster School*, from whence he removed to the University of *Cambridge*, and was afterwards Secretary to the Earl of *Roxburgh*. He wrote two Plays.

I. *The Mock Marriage, a Comedy,* 1696.

II. *The*

II. The Unhappy Marriage, or a Fruitless Revenge, a Tragedy, 1698.

Mrs. CATHARINE TROTHER,

A Gentlewoman descended of Scots Parents, but born and bred in *England*.

Her Dramatic Pieces are,

I. *Agnes de Castro*, a Tragedy, 1696.

II. Fatal Friendship, a Tragedy, 1698.

III. The Unhappy Penitent, a Tragedy, 1701.

IV. Love at a Loss, or Most Votes carry it, a Comedy, 1704.

V. The Revolution of *Sweden*, a Tragedy. 1707.

Mr. JOHN DRYDEN, Junior.

The Son of the great Mr. *Dryden*. He went when young to *Rome*; where he was entertained by the Pope, as one of the Grooms of the Bed-chamber. He wrote one Play, called The Husband his own Cuckold, a Comedy, 1696.

COLLEY CIBBER, Esq; Poet Laureat.

His Dramatic Pieces are,

I. Love's Last Shift, or the Fool in Fashion, a Comedy, 1696.

II. Woman's Wit, or the Lady in Fashion, a Comedy, 1697.

III. *Xerxes*, a Tragedy, 1699.

IV. Love makes a Man, or the Fop's Fortune, a Comedy, 1700.

V. She would and She would not, or the Kind Impostor, a Comedy, 1703.

VI. The Careless Husband, a Comedy, 1704.

VII. *Perella* and *Izadora*, 1706.

VIII. The Rival Fools, a Comedy, 1708.

IX. The Lady's last Stake, or the Wife's Resentment, a Comedy, 1709.

X. *Richard III.* a Tragedy, altered from two or three of *Shakespeare's* Plays, 1710.

XI. The Double Gallant, or the Sick Lady's Cure, a Comedy, 1710.

XII. The Comical Lovers, a Comedy, 1712.

XIII. The School-Boy, a Farce 1712.

XIV. *Ximena*, or the Heroic Daughter, a Tragedy, taken from the *Clid* of *Racine*, 1713.

XV. The

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XV. *The Nonjuror*, a Comedy, 1717.

XVI. *Venus and Adonis*, a Masque, set to Music by Dr. Pepusch, 1717.

XVII. *Myrtilla*, a Pastoral Interlude. 1717.

XVIII. *The Refusal, or the Ladies Philosophy*, a Comedy, 1720.

XIX. *Cæsar in Egypt*, a Tragedy, 1725.

XX. *The Provoked Husband, or a Journey to London*, a Comedy, 1727. This Play was begun by Sir John Vanbrugh, and after his Death finished by Mr. Cibber. What the latter has added may be seen by comparing this Piece with what Sir John left, printed by itself under the Title of a Journey to London.

XXI. *Love in a Riddle*, a Pastoral Opera, 1728.

XXII. *Damon and Phillida*, a Ballad Farce.

XXIII. *Papal Tyranny in the Reign of King John*, a Tragedy, 1744.

XXIV. *Hob, or the Country Wake*, a Farce, altered from Dogget's Comedy of the Country Wake.

XXV. *The Rival Queens, with the Humours of Alexander the Great*, a Burlesque on Lee's Rival Queens.

This Piece, tho' mentioned last, was acted near forty Years ago, and not printed till 1729 in Dublin.

Mr. THOMAS DILKE.

This Gentleman was of *Oriel-College, Oxford*, and afterwards a Captain of Foot. He wrote three Plays, viz.

I. *The Lover's Luck*, a Comedy, 1696.

II. *The City Lady, or Folly Reclaimed*, a Comedy, 1697.

III. *The Pretenders, or Town Unmasked*, a Comedy, 1700.

Mr. PETER MOTTEUX,

Was born and bred at *Roban in Normandy*: and came over very young into *England* on account of the Persecution of the Protestants there.

This unfortunate Gentleman was found dead in a disorderly House in the Parish of *St. Clements Danes*, not without suspicion of having been murdered, on which Account the Woman of the House and some others took their Trials at the *Old Bailey*, and were acquitted.

He died in the 57th Year of his Age; and was interred in the Parish Church of *St. Mary Axe*.

His Dramatic Pieces are,

I. *Love's a Jest*, a Comedy, 1696,

II. The

- II. The Loves of *Mars* and *Venus*, a Comic Masque, 1696.
 III. The Novelty, or Every Act a Play, consisting of a Pastoral, Comedy, Masque, Tragedy and Farce, 1697.
 1. A Piece, or Act of *Thyrsis*.
 2. All for Money.
 3. *Hercules*.
 4. The Unfortunate Couple.
 5. Natural Magic.
 IV. *Europe's* Revels for the Peace and his Majesty's happy Return, an Interlude, 1697.
 V. Beauty in Distress, a Tragedy, 1698.
 VI. The Amorous Miser, or the Younger the Wiser, a Comedy.
 VII. *Acis* and *Galatea*, a Masque.
 VIII. Love Dragooned, a Farce.
 IX. The Island Princess, or the Generous *Portuguese*, a Dramatic Opera, altered from *Fletcher*.
 X. *Arfinoe* Queen of *Cyprus*, an Opera.
 XI. *Tomiris* Queen of *Scythia*, an Opera.

Mrs. MARY PIX.

This Gentlewoman was the Daughter of Mr. *Griffith*, a Clergyman, at *Nettlebed* in *Oxfordshire*. She has left seven Dramatic Pieces.

- I. The *Spanish* Wives, a Farce, 1696.
 II. *Ibrahim* the XII. Emperor of the Turks, a Tragedy, 1696.
 III. The Innocent Mistress, a Comedy, 1697.
 IV. Queen *Catharine*, or the Ruins of Love, a Tragedy, 1698.
 V. The Deceiver Deceived, a Comedy.
 VI. The *Czar* of *Muscovy*. a Tragedy.
 VII. The Double Distress, a Tragedy.

Mr. JOSEPH HARRIS.

This Author was a Comedian. He published two Plays.

- I. The City Bride, or the Merry Cuckold, a Comedy, 1696.
 II. The Mistakes, or the False Report, a Comedy, 1700.

Mr. THOMAS DOGGET,

A Humorous Comedian, who was born in *Castle-Street*, *Dublin*, and made his first Essay as an Actor on the *Irish* Theatre; but not meeting with Encouragement, he went to *England*, and joined a travelling Company.

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He wrote one Comedy, called

The Country Wake, 1696.

He was a Whig up to the Head and Ears, as Sir *Richard Steele* called him, and to show his Loyalty to the *Hanover* Line, gave a Sum of Money for a Silver Badge to be annually rowed for on the *Thames* the first of *August*, the Day of his Majesty King *George I.* his Accession to the Throne.

Mr. CHARLES GILDON.

This Gentleman was born at *Gillingham* near *Shaftesbury* in *Dorsetshire*. He had the first Rudiments of his Education at the Place of his Nativity, from whence his Relations, who were *Roman Catholics*, sent him to the *English* College at *Dorway* in *Hainault*, with Design to make him a Priest, but after five Years Study, he found his Inclinations led him another Way. He wrote three Dramatic Pieces.

I. The *Roman* Bride's Revenge, a Tragedy, 1697.

II. *Phaeton*, or the Fatal Divorce, a Tragedy, written after the Manner of the Ancients.

III. Love's Victim, or the Queen of *Waies*, a Tragedy.

Dr. JAMES DRAKE.

This Gentleman was a Member of the College of Physicians. He wrote one Play, called

The Sham Lawyer, or the Lucky Extravagant, a Comedy, 1697.

Mr. EDWARD FILMER,

Was a Doctor of the Civil Law, and wrote one Play, called

The Unnatural Brother, a Tragedy, 1697.

Sir JOHN VANBRUGH.

This Gentleman was descended from an ancient Family in *Cheshire*, originally from *France*, though by the Name, it might be thought of *Dutch* Extraction.

Sir *John* was imprisoned in the *Bastile* in *Paris* as a Spy. The Occasion of that Misfortune was his being found taking Plans of some Fortifications; and many being found in his Possession confirmed their Belief. During his Confinement He wrote several of his Comedies, merely for Amusement. But speaking *French* with great Fluency and Elegance, several of the Nobility were so highly pleased with his Wit and

Humour.

Humour, that he was presented to the King of *France* in his proper Character, and by that means gained his Libery some Days before the Sollicitation came from *England*.

His Dramatic Pieces are,

I. *The Relapse, or Virtue in Danger*, a Comedy, 1697. This Comedy is a Sequel to *Gibber's Love's last Shift*, most of the Characters being the same,

II. *Æsop*, a Comedy, in two Parts, 1697.

III. *The Provoked Wife*, a Comedy, 1698.

IV. *The False Friend*, a Comedy, 1698.

V. *The Country-House*, a Farce, 1704.

VI. *The Confederacy*, a Comedy, 1705.

VII. *The Cuckold in Conceit*, 1706.

VIII. *Squire Trelooby*, a Comedy, 1706.

IX. *The Mistake*, a Comedy, 1706.

X. *A Journey to London*, a Comedy left unfinished.

Mr. JOHN DOVER.

A Gentleman of *Gray's-Inn*, who wrote one Dramatic Piece, called

The Roman Generals, or the Distressed Ladies, 1697.

WILLIAM PHILLIPS, Esq;

This Author wrote three Plays.

I. *The Revengeful Queen*, a Tragedy, 1698.

II. *St. Stevens's Green, or the Generous Lovers*, a Comedy.

III. *Hibernia Freed*, a Tragedy, 1721.

And a Farce called *Britons Strike home*.

Mr. HILDEBRAND HORDEN.

This Gentleman was the Son of Dr. *Horden*, Minister of *Twickenham* in *Middlesex*, an Actor of promising Merit, and most amiable Figure. He was unfortunately killed in an accidental Rencounter in the *Rose-Tavern* Passage as he was going to Rehearsal, for which Colonel *Burgess*, Resident at *Venice*, and some other Persons of Distinction, took their Trials, and were acquitted. He was the Author of a Play, called

Neglected Virtue, or the Unhappy Conqueror, a Tragedy, 1698.

Mr. WILLIAM WALKER,

A Gentleman of good Family, born in the Island of *Barbadoes*, where his Father was a considerable Planter, who sent

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sent him over to *England* for Education at *Eton* College. He wrote two Plays,

I. *Victorious Love*, a Tragedy, 1698.

II. *Marry, or do Worfe*, a Comedy, 1707.

Mr. GEORGE FARQUHAR.

Was born in the North of *Ireland*, of Parents that held no mean Rank in that part of the Country, who having a numerous Issue could bestow on him no other Fortune than a genteel Education; which he completed in the University of *Dublin*, where he acquired a considerable Reputation.

He wrote his first Comedy of *Love and a Bottle* at nineteen, and was peculiarly happy in the Choice of his Subjects, which he took care to adorn with Variety of Characters and Incidents.

He attempted to play the Part of *Sir Harry Wildair* for his own Benefit in *Dublin*, which answered his Design in gaining a crowded Audience; but he executed the Part so lamely that his Friends were ashamed for him. Thus we see a good Poet may make but an indifferent Actor. His Plays were wrote in Order as follows.

I. *Love and a Bottle*, a Comedy, 1698.

II. *The Constant Couple*, a Comedy, 1700. This Piece was played fifty-three Nights the first Season.

III. *Sir Harry Wildair*, a Comedy, 1701. A Sequel to the former, played nine Nights.

IV. *The Inconstant, or the Way to win him*, a Comedy, 1703, played eleven Nights.

V. *The Twin Rivals*, a Comedy, 1705, played 15 Nights.

VI. *The Recruiting Officer*, a Comedy, 1707, played ten Nights.

VII. *The Beaux Stratagem*, a Comedy, 1710, played ten Nights.

VIII. *The Stage Coach*, a Farce.

His last Comedy was wrote in six Weeks, during a settled Illness all the while; he perceived the Approaches of Death before he had finished the last Act, and as he often foretold, died before the Run of the Play was over.

His Friend Mr. *Wilks*, often visited him in his Illness: In one of these Visits, he told Mr. *Farquhar*, that Mrs. *Oltfeldt* thought he had dealt too freely with the Character of Mrs. *Sullen*, in giving her to *Archer* without a proper Di-

voice,

voice, which was not a Security for her Honour; To save that, replied the Author, I'll get a real Divorce, marry her myself, and give her my Bond she shall be a real Widow in less than a Fortnight.

When he expired, Mr. *Wilks* took care to bury him decently in St. *Martin's* in the Fields, and found among his Papers this short Note.

Dear Bob,

I Have not any thing to leave thee to perpetuate my Memory, but two helpless Girls; look upon them sometimes, and think of him that was to the last Moment of his Life thine,

George Farquhar.

Mr. WILLIAM WILKINSON.

The Author of one Play, called
Vice Reclaimed, or the Passionate Mistress, a Comedy,
1699.

NICHOLAS ROWE, Esq;

This Gentleman was the Son of *John Rowe*, Esq; Serjeant at Law, descended from a good Family in the County of *Devon*. He was educated at *Westminster* School under the Learned Dr. *Busby*, and from thence removed to the *Middle Temple*, where he studied the Law, and was called to the Bar.

His Dramatic Pieces are,

I. The Ambitious Stepmother, a Tragedy, 1699.

II. *Tamerlane*, a Tragedy, 1703.

III. The Fair Penitent, a Tragedy, 1703.

IV. The Biter, a Comedy, 1704.

V. *Ulysses*, a Tragedy, 1706.

VI. The Royal Convert, a Tragedy, 1708.

VII. The Tragedy of *Jane Shore*, 1713.

VIII. The Tragedy of the Lady *Jane Gray*, 1715.

Mr. *Rowe* translated *Lucan's Pharsalia*, printed after his Death.

Mr. PAUL VEGERIUS.

This Gentleman translated from the *German*, a Play, called
The Royal Cuckold, or Great Bastard, a Tragi-Comedy.

P L A Y S

Wrote by ANONYMOUS AUTHORS, from the RESTORATION to the end of the 16th CENTURY.

- I. **T**HE Usurper detected, or Right will prevail, a Tragi-Comedy, 1660.
- II. The Subjects Day, or the King's Restoration, a Masque, 1660.
- III. *Andronicus's* Impieties long Success, or Heaven's late Revenge, 1660.
- IV. *Troades*, translated from *Seneca*, a Tragedy, 1660.
- V. Hell's High Court of Justice, or the Tryal of the politic Ghosts, viz. *Oliver Cromwell*, the King of *Sweden*, and Cardinal *Mazarine*, by J. D. 1661.
- VI. The Virgin Martyr, a Tragedy, 1661.
- VII. A Traytor to himself, or Man's Heart is his greatest Enemy, by J. R. 1661. This is a moral Piece, without any Female Characters.
- VIII. Love will find out the Way, a Comedy, 1661.
- IX. The Presbyterian Lash; or *Noctroff's* Maid whipped, 1661.
- X. The Levellers levelled, or the Independents Conspiracy to root out Monarchy, an Interlude, 1662.
- XI. The Marriage Broker, or the Pander, a Comedy, by W. M. M. A. 1662.
- XII. The Witty Combat, or the Female Victor, a Tragi-Comedy, 1663.
- XIII. The unfortunate Usurper, a Tragedy, 1663.
- XIV. Love Alamode, 1663.
- XV. The valiant *Welchman*, or the Life and valiant Deeds of *Charadoc* King of *Cambria* (now call'd *Wales*) a Tragi-Comedy, 1664.
- XVI. Knavery in all Trades, or the Coffee-House, a Comedy, 1664.
- XVII. *Menæchmi*, or the Brothers, a Comedy, 1664.
- XVIII. The unfortunate Favourite, a Tragedy, 1664.
- XIX. The Step-Mother, a Tragi-Comedy, 1664.
- XX. *Regicidium*, Tragi-Comœdia, 1665. This Play is the black Story of the Death of K. *Charles I.*
- XXI. The Divine Masque, 1666.
- XXII. *Elvira*, or the worst not always true, 1667.
- XXIII. *St. Cecily*, or the Converted Twins, a Tragi-Comedy, 1667.
- XXIV. *Al-*

XXIV. *Alcarnenes and Menelippa*, a Tragi-Comedy, 1668.
 XXV. *Mucedorus and Amadon*, with the Merry Conceits of *Moufe*, a Comedy, 1668. This Play by the Stile and Manner, must be much older than the Date.

XXVI. The Unnatural Mother, a Tragedy, 1669.

XXVII. The Bloody Banquet, a Tragedy, 1669.

XXVIII. The cruel Debtor, a Tragedy, 1669.

XXIX. The Revolter, a Tragedy, 1670.

XXX. *Flora's Vagaries*, a Comedy, 1670.

XXXI. The Religious Rebel, a Tragedy, 1671.

XXXII. Doctor *Dodipole*, a Comedy, 1671.

XXXIII. Youth's Tragedy, written for the Caution and Direction of the Younger sort, 1672.

XXXIV. Youth's Comedy, by the same Author, 1673.

Neither of these Plays was intended for the Stage.

XXXV. The Reformation, a Comedy, 1673.

XXXVI. *Emilia*, a Tragedy, 1673.

XXXVII. *English Princess*, or the Death of *Richard III.* a Tragedy, 1673.

XXXVIII. Fatal Jealousie, a Tragedy, 1673

XXXIX. A Morning Rambling, or the Town Humours, a Comedy, 1673.

XL. The Wits, or Sport upon Sport, in two Parts.

This Piece consists of a Collection of Scenes from the most celebrated Plays with new Titles, which we shall set down, with the Names of the Plays they are taken from.

The Bouncing Knight, taken from *Henry IV. Part I.*

Jenkins's Love Course.

The False Heir

The Lame Commonwealth

The Mock Testator

A Prince in Conceit

An equal Match

The Stallion

The Grave-makers

Invisible Smirk

Three Merry Boys

The Bubble

The Club Men

Forc'd Valour

The School of Compliments.

The Scornful Lady.

Beggars Bush.

The *Spanish* Curate.

Opportunity.

Rule a Wife.

Custom of the Country.

Hamlet.

Merry Milkmaids.

Rollo Duke of Normandy.

Green's Tu Quoque.

Phylaster.

Humorous Lieutenant.

Simpletons

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<i>Simpleton, Simpkin, Hobbinal,</i>	<i>Cox's Diana and Actæon, &c.</i>
<i>Swabber</i>	Variety.
<i>French Dancing-Master</i>	Chances.
<i>The Landlady</i>	Maid's Tragedy.
<i>The Testy Lord</i>	Alchymist.
<i>The Empirick</i>	Father's own Son.
<i>The Surprize</i>	

XLI. *Wiltshire Tom*, supposed to be wrote by Mr. *Edwards*,

XLII. *Woman turned Bully*, a Comedy, 1674.

XLIII. *Siege of Constantinople*, a Tragedy, 1675.

XLIV. *The Amorous Gallant, or Love in Fashion*, a Comedy, 1675.

XLV. *The Mock Duellists*, a Comedy, 1675.

XLVI. *Piso's Conspiracy*, a Tragedy, 1676.

XLVII. *Fulgius and Lucretia*, a Pastoral from the *Italian*, 1676.

XLVIII. *Cromwell's Conspiracy*; a Tragi-Comedy, 1676.

XLIX. *Commons Condition*, a Comedy, 1676.

L. *As you find it*, a Comedy, 1676.

LI. *Rival Brothers*, a Tragedy, 1677.

LII. *The Debauchee, or the Credulous Cuckold*, a Comedy, 1677.

LIII. *The General cashiered*, a Tragi-Comedy, 1677.

LIV. *Portsmouth Heirefs, or the Generous Refusal*, a Comedy, 1677.

LV. *The Counterfeit Bridegroom, or Defeated Widow*, a Comedy, 1677.

LVI. *The Constant Nymph, or the Rambling Shepherd*, by D. P. 1678.

LVII. *Tunbridge Wells; or a Day's Courtship*, a Comedy, 1678.

LVIII. *The Rival Mother*, a Comedy, 1678.

LIX. *Huntington's Divertisement*, a Comedy, 1678.

LX. *The French Conjuror*, a Comedy, 1678.

LXI. *The Counterfeits*, a Comedy, 1679.

LXII. *The different Widows, or Intrigue Alamode*, a Comedy, 1679.

LXIII. *The Imposture defeated, or a Trick to cheat the Devil*, a Comedy, 1679.

LXIV. *The Spendthrift*, a Comedy, 1680.

LXV. *Alexis his Paradise*, a Dramatic Opera, 1680.

LXVI. *An Evening's Adventure, or a Night's Intrigue*, a Comedy, 1680.

LXVII. The

LXVII. *The Generous Cully*, a Comedy, 1680.

LXVIII. *The Muse of New-Market*, consisting of three short Comedies, printed together, viz.

1. *The Merry Milk-Maids of Islington*, or the Rambling Gallants defeated.

2. *Love lost in the Dark*. or the Drunken Couple.

3. *The Politic Whore*, or the Conceited Cuckold, 1681.

LXIX. *The Progress of Honesty*, a Dramatic Pastoral, by J. D. 1681.

LXX. *Rome's Follies*, or the Amorous Fryars, a Comedy, 1681.

LXXI. *The Siege and Surrender of Mons*, a Comedy, 1681.

LXXII. *Christmas Ordinary*, an Interlude, 1682.

LXXIII. *The Rape*, or the Innocent Impostor, a Comedy, 1682.

LXXIV. *Master Turbulent*, or the Melancholics, a Comedy, 1682.

LXXV. *Romulus and Hersilia*, or the Sabine War, a Tragedy, 1683.

LXXVI. *The Amorous Old Woman*, a Comedy, 1684.

LXXVII. *Altemira*, a Tragedy, 1685.

LXXVIII. *The Rampant Alderman*, or News from the Exchange, a Comedy, 1685.

LXXIX. *The Facetious Citizens*, or the Melancholy Visionary, a Comedy, 1685.

LXXX. *Mistaken Beauty*, or the Lyar, a Comedy, from *Le Menteur* of Corneille, 1688.

LXXXI. *The Feigned Astrologer*, a Comedy, 1688.

LXXXII. *Cyrus King of Persia*, a Tragedy, 1688.

LXXXIII. *The Revolution*, or the Happy Change.

LXXXIV. *Love without Interest*, a Comedy, 1689.

LXXXV. *Fashionable Lady*, or Wit in Necessity, a Comedy, 1689.

LXXXVI. *The New Athenian Comedy*, a Satire on the Society.

LXXXVII. *Sylla's Ghost*, a Dramatic Sayrical Piece, 1689.

LXXXVIII. *The Royal Voyage*, or the *Irish Expedition*, a Tragi-Comedy, 1690.

LXXXIX. *The Royal Flight*, or the Conquest of *Ireland*, a Farce, 1690.

XC. *The Folly of Priestcraft*, a Comedy, 1690.

XCI. The

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XCI. The Battle of *Sedgmore*, a Farce, (said to be wrote by *Villiers Duke of Buckingham*), 1690.

XCII. The Banish'd Duke, or the Tragedy of *Fortunatus*, 1690.

XCIII. The Bloody Duke, or the Adventures of a Crown, 1690.

XCIV. The Abdicated Prince, or the Adventures of four Years, a Tragi-Comedy, 1690.

XCV. The Generous Choice, a Comedy, 1691.

XCVI. The Generous Cully, a Comedy, 1691.

XCVII. *Sir Giddy Whim*, or the Unlucky Amour, 1691.

XCVIII. The Rover reclaimed, a Comedy, 1691.

XCIX. The Roving Husband reclaimed, a Comedy, 1691.

C. Wit for Money, or Poet *Stutter*, a Farce, 1691.

This is a poor Performance, wrote in ridicule of *Durfey's Love for Money*, or the Boarding-School, a Comedy.

CI. Win her, and take her, or old Fools will be meddling, a Comedy, 1691.

CII. All Bedeviled, a Farce, 1691.

CIII. Love's Lottery, a Comedy, 1692.

CIV. The Rehearsal of Kings, 1692.

CV. The Siege of *Derry*, a Tragi-Comedy, 1692.

CVI. Piety and Valour, or *Derry* defended, a Tragi-Comedy, 1692.

CVII. Fairy Queen, a Dramatic Opera, 1692.

CVIII. The Battle of *Augbrim*, or the Fall of *St. Ruth*, an Heroic Tragedy in Verse, 1694.

CIX. The Fickle Shepherdess, a Pastoral Comedy, 1695.

CX. She ventures, he wins, a Comedy, 1696.

CXI. The *Cornish* Comedy, 1696.

CXII. The Braggadocio, or the Bawd turned Puritan, 1696.

CXIII. *Pausanias*. or the Bétrayer of his Country, a Tragedy, 1696.

CXIV. *Timoleon*, or the Revolution, a Tragi-Comedy, 1667.

CXV. The Triumphs of Virtue, a Tragi-Comedy, 1697.

CXVI. The Female Wits, or a Triumvirate of Poets, 1697.

CXVII. The Unfortunate Mother, a Tragedy, 1698.

CXVIII. The Conquest of *Spain* by the *Moors*, a Tragedy, 1698.

CXIX. The Fatal Discovery, or Love in Ruins, a Tragedy, 1698.

CXX. The

CXX. The Patriot, or the *Italian* Conspiracy, 1693.

CXXI. The Stage Beau tofs'd in a Blanket, 1699.

CXXII. The Quaker's Wedding, a Comedy, 1699.

The following Plays were published in this Century; but as we cannot ascertain their Dates, have placed them at the End of this Period.

I. The Cares of Love, a Comedy.

II. The Conscientious Lovers, a Comedy.

III. The Faithful General, a Tragi-Comedy. This is an Alteration of *Fletcher's* Loyal Subject.

IV. The Faithful Shepherd, a Pastoral Comedy, from the *Italian*, by D. D. Gent.

V. The Pedlar, his Progeny, an Interlude.

VI. The Self Rival, a Comedy.

VII. A Trick to catch the Old One, a Comedy.

VIII. Free Will, a Tragedy.

IX. *Zelmene*, or the *Corinthian* Queen, a Tragedy.

Dramatic AUTHORS from 1700, to the present Time.

Mr. A. CHAVES.

THE Author of one Play, called
The Lover's Cure, a Comedy, 1700.

CHARLES BURNABY, Esq;

This Gentleman was a Member of the *Inner-Temple*, and had a University Education. He was Author of four Plays.

I. Love betrayed, or the agreeable Disappointment, a Comedy, 1701.

II. The Modish Husband, a Comedy, 1702.

III. The Ladies Visiting Day, a Comedy, 1703.

IV. The Reformed Wife, a Comedy, 1705.

Mrs. SUSANNA CENTLIVRE,

Was born in *Lincolnshire*, and sprung from a Reputable Family in that Country. She died in 1723, in the 56th Year of her Age. The Plays she wrote are as follow.

I. The Perjured Husband, a Tragedy, 1702.

II. Beau's Duel, or a Soldier for the Ladies, a Comedy, 1703.

III. The stolen Heirefs, or the *Salamanca* Doctor out-witted, a Comedy, 1704.

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IV. *The Gamester*; a Comedy, 1704.

V. *The Basset-Table*; a Comedy, 1705.

VI. *Love at a Venture*; a Comedy, 1705.

VII. *Love's Contrivances*, or *Le Medicin malgre lui*; a Comedy, 1705.

VIII. *The Busy-Body*; a Comedy, 1708.

IX. *Marplot*, the second Part of the *Busy-Body*, 1709.

X. *The Platonick Lady*; a Comedy, 1710.

XI. *The Perplexed Lovers*; a Comedy, 1710.

XII. *The Man's bewitched*, or *the Devil to do about her*; a Comedy, 1713.

XIII. *The Wonder*, a *Woman keeps a Secret*; a Comedy, 1714.

XIV. *The Cruel Gift*; a Tragedy, 1716. Mr. *Rowe* assisted in this.

XV. *A Gotham Election*; a Farce.

XVI. *A Wife well managed*; a Farce.

These two Farces were printed 1716, but never acted.

XVII. *A Bickerstaff's Burial*, a Work for the Upholders; a Farce, 1717.

XVIII. *A Bold Stroke for a Wife*; a Comedy, 1718.

XIX. *The Artifice*; a Comedy, 1721.

Most of her Comedies have a *French* Extraction.

Sir EDWARD SHERBURNE, Bart.

This Gentleman translated the following Tragedies of *Seneca*.

I. *Medea*.

II. *Thebais*.

III. *Hercules*. Illustrated with Notes, 1702.

IV. *Troades*, or *the Royal Captives*.

Mr. ABEL BOYER,

A *Frenchman*, who for many Years was concerned in writing a News-Paper, called the *Post-Boy*; he likewise published a Monthly Piece, called the *Political State of Great-Britain*; the *Life of Queen Anne*, in Folio; a *French Dictionary*, and a *French Grammar*, which have been always esteemed the best in their Kind. He wrote, or rather translated from the *French* of *Racine*, one Play, called

Achilles, or *Iphigenia in Aulis*, a Tragedy, 1702.

Sir RICHARD STEELE.

He was born in the Kingdom of *Ireland*, and in the City of *Dublin*; but leaving that Country very young, had his Educa-

Education at the *Charter-House*, *London*, being School-fellow with Mr. *Addison*, with whom he contracted an Intimacy and Friendship that continued as long as they lived. The Public are indebted to him, for that agreeable Entertainment they have received from those elegant Papers, called the *Tatler*, the *Spectator*, *Guardian*, *Englishman*, *Lover*, *Reader*, and *Theatre*. He wrote the four following Plays,

- I. *The Funeral*, or *Grief A-la-mode*; a Comedy, 1702.
- II. *The Tender Husband*, or the *Accomplished Fools*; a Comedy, 1703.
- III. *The Lying Lovers*, or the *Ladies Friendship*; a Comedy, 1704.
- IV. *The Conscious Lovers*; a Comedy, 1721.

Mr. THOMAS BAKER,

Was the Son of an eminent Attorney, in the City of *London*, and wrote five Plays.

- I. *The Humours of the Age*; a Comedy, 1704.
- II. *An Act at Oxford*, 1705.
- III. *Tunbridge Walks*, or the *Yeoman of Kent*, a Comedy, 1706.
- IV. *Hampstead Heath*; a Comedy, 1707.
- V. *The Fine Ladies Airs*, or an *Equipage of Lovers*; a Comedy, 1708.

DAVID CRAUFORD, Esq;

This Author was a Gentleman of *North-Britain*, and wrote two Plays.

- I. *Courtship A-la-mode*; a Comedy.
- II. *Love at first Sight*; a Comedy, 1704.

Rev. Dr. JOSEPH TRAPP.

He was educated at *Wadham College* in *Oxford*; of which University he was sometime Poetry Professor. He has translated *Virgil's Æneis*, in blank Verse, in three Volumes, and the following Play.

- Abramule*, or *Love and Empire*; a Tragedy, 1704.

Mr. CHARLES JOHNSON.

This Author was very happy in an Intimacy with Mr. *Wilks*, through whose Friendship he had a Play acted almost every Year. His Dramatic Pieces are,

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I. *Fortune in her Wits*; a Comedy, 1705. It is a very indifferent Translation of Mr. *Cowley's* *Naufragium Jocularare*.

II. *The Force of Friendship*, a Tragedy, 1710.

III. *Love in a Chest*, a Farce, 1710.

IV. *The Wife's Relief, or the Husband's Cure*, a Comedy. It is chiefly borrowed from *Shirley's* *Gamester*, 1711.

V. *The Successful Pirate*, a Tragi-Comedy, 1712.

VI. *The Generous Husband, or the Coffee-house Politician*, a Comedy, 1713.

VII. *The Country Lasses, or the Custom of the Manor*, a Comedy, 1714.

VIII. *Love and Liberty*, a Tragedy, 1715.

IX. *The Victim*, a Tragedy, 1715.

X. *The Sultaneſs*, a Tragedy, 1717.

XI. *The Cobbler of Preſton*, a Farce of two Acts, 1717.

XII. *Love in a Forest*, a Comedy, 1721. Taken from *Shakeſpear's* Comedy of, *As you like it*.

XIII. *The Maſquerade*, a Comedy, 1723.

XIV. *The Village Opera*, 1728.

XV. *The Epheſian Matron*, a Farce of one Act, 1730.

XVI. *Celia, or the Perjured Lovers*, a Tragedy, 1732.

MARTIN BLADEN, Eſq;

This Gentleman was once in the Army, and had the Commission of a Lieutenant-Colonel in the Reign of Queen *Anne*. He translated *Cæſar's* Commentaries into *Engliſh*, was one of the Lords Commissioners of Trade and Plantations, and Member of Parliament for *Portſmouth*. He died *May* 1740. He wrote one Play, called

Solon, or Philoſophy no Defence againſt Love, a Tragi-Comedy, 1705. To which was added a Maſque, called, *Orpheus and Euridice*.

The Right Hon. Lord Viſcount GRIMSTON.

This Nobleman wrote one Play in his Youth, called *The Lawyer's Fortune, or Love in a Hollow Tree*, a Comedy, never acted, but printed in the Year 1705; and reprinted, with an Elephant dancing on the Ropes for the Frontiſpiece.

Mr. JOHN COREY,

Was born at *Barnſtadle* in *Devonſhire*, and ſprung from an ancient Family in that County. He was entered a Student

dent of *New-Iun*, but admiring the Buskin he took to the Theatre. He was a just Speaker, but Nature having denied him a graceful Person, tho' blessed with a very good Voice, he never made any considerable Figure as an Actor. He wrote two Plays,

I. *The Metamorphosis, or the Old Lover outwitted*, a Comedy.

II. *A Cure for Jealousy*, a Comedy, 1705.

Mr. RICHARD ESTCOURT.

This Author was born in *Gloucestershire*, and served his Apprenticeship to an Apothecary in *Hatton-Garden, London*; but afterwards, when he set up for himself, not finding Trade to answer so well as he expected, he went over to *Ireland*, and entered himself in the Company of Playets belonging to the Theatre in *Dublin*. He went afterwards for *England*, and was received into *Drury-Lane Theatre*.

Mr. *Estcourt* was so much counted for his Mimicry, that Persons of the greatest Quality frequently invited him to their Entertainments, and made him many Presents. He died in 1713, and was buried in *St. Paul's, Covent-Garden*. He wrote two Dramatic Pieces,

I. *The Fair Example, or the Modish Citizen*, a Comedy, 1706.

II. *Prunello*, an Interlude, designed as a Ridicule of the *Italian Operas*, then much in Vogue.

Mrs. WISEMAN.

This Gentlewoman wrote one Play, called *Antiochus the Great, or the Fatal Relapse*, a Tragedy, 1706.

The Right Hon. JOSEPH ADDISON, Esq,

Was Son of Dr. *Lancelot Addison*, Dean of *Litchfield* and *Coventry*. He was born at *Milston*, near *Amesbury* in *Wiltshire*, on the first of *May*, 1672, and was very early put under the Care of the Rev. Mr. *Naisb* at the School of *Amesbury*, but was soon after removed to *Salisbury School*, and from thence to the *Charter-House* in *London*. From the *Charter-House* he went to *Queen's College, Oxford*, and in about two Years after was elected into *Magdalen College*, and there took his Degrees of Bachelor and Master of Arts. His Dramatic Performances are,

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I. *Rosalind*, an Opera, set to Music after the *Italian* Manner, by Mr. *Clayton*, &c. 1706, and since by Mr. *Arne*.

II. *Cato*, a Tragedy, 1712.

Mr. *Pope* wrote the Prologue, and Sir *Samuel Garth* the Epilogue.

III. *The Drummer, or the Haunted House*, a Comedy, 1715.

Mr. LEWIS THEOBALD.

This Author was born in *Sittingborne* in the County of *Kent*, being the Son of Mr. *Peter Theobald*, an eminent Attorney of that Town. He had his Education chiefly under the Reverend Mr. *Ellis* at *Ipsworth* in *Middlesex*, and afterwards practised as an Attorney at Law. He published an Edition of all *Shakespear's* Plays. His own are,

I. *The Persian Princess, or the Royal Villain*, a Tragedy, 1707.

II. *Electra*, a Tragedy, translated from the *Greek* of *Sophocles*, with Notes, 1745.

III. *Oedipus King of Thebes*, a Tragedy, translated from *Sophocles*, with Notes, 1715.

IV. *Plutus, or the World's Idol*, a Comedy, translated from the *Greek* of *Aristophanes*, with Notes, 1715.

V. *The Perfidious Brother*, a Tragedy, 1716.

VI. *The Clouds*, a Comedy, translated from *Aristophanes*, with Notes, 1715.

VII. *The Perfidious Brother*, a Tragedy, 1716.

VIII. *Pan and Syrinx*, an Opera of one Act, set to Music by Mr. *Galliard*, 1717.

IX. *The Tragedy of King Richard II.* altered from *Shakespear*, 1719.

X. *Double Falsehood*, a Tragedy, 1729.

Mr. EDMUND SMITH.

He was the Son of a Merchant, and was first educated at *Westminster-School*, under Dr. *Bushy*. He removed thence to *Christ-Church College, Oxford*. He died in the 42^d Year of his Age, in the Year 1710, at the Seat of *George Duckett, Esq;* called *Hartbam*, in *Wiltshire*, and was buried in the Parish Church there. He wrote one Play, called

Phædra and Hippolitus, a Tragedy, 1707.

AARON HILL, Esq.

This Author had once the Management of the Theatre, and has published the following Theatrical Pieces.

I. *Ri-*

I. *Rinaldo*, an Opera, set to Music by Mr. *Handel*, soon after his first Arrival in *England*. The Elegance of the Scenes, and Grandeur of the Machinery (our Author's Invention) were justly admired by all, 1708.

II. *Elfrid*, or the Fair Inconstant, a Tragedy, 1709.

III. The Walking Statue, or the Devil in the Wine Cellar, a Farce.

IV. The Fatal Vision, or the Fall of *Siam*, a Tragedy, 1716.

V. Trick upon Trick, or Squire *Brainless*, a Comedy.

VI. King *Henry V.* or the Conquest of *France* by the *English*, 1723.

VII. *Athelwold*, a Tragedy, 1730.

VIII. *Zara*, a Tragedy, 1734.

IX. *Alzira*, a Tragedy, 1735.

X. *Merope*, a Tragedy, 1749.

CHARLES GORING, Esq;

Wrote one Play, called

Irene, or the Fair *Greek*, a Tragedy, 1708.

Mr. OWEN.

This Gentleman, who was educated at *Eton School*, and afterwards remov'd to *King's College*, in the University of *Cambridge*, wrote one Play, called

Hypermetra, or Love in Tears, a Tragedy, 1708.

Mr. WILLIAM HARRISON.

This Author wrote one Play, called

The Pilgrims, or the Happy Converts, a Pastoral Tragedy, 1709.

Mr. JOHN OLDMIXON.

This Gentleman was descended of a good Family in *Somersetshire*, near the Town of *Bridgewater*.

He died at *Liverpool*, where he had a Post in the Revenue. He wrote three Plays.

I. *Amyntas*, a Pastoral.

II. The Grove, or Love's Paradise, an Opera, 1709.

III. The Governor of *Cyprus*, a Tragedy.

He published the Life of Queen *Anne*, in Folio.

Mr. ANTHONY ASTON.

An Itinerant Player, Author of many Humorous Scenes, and one Play, called

Love in a Hurry, a Comedy, 1709.

Mr. EDWARD WARD.

The Author of the *London Spy*, has written one Dramatic Piece, called

The Humours of a Coffee-House, a Comedy.

Mr. OWEN SWINEY.

A Gentleman born in *Ireland*, and formerly Manager of *Drury-Lane Theatre*, and afterwards of the *Queen's Theatre* in the *Hay-market*. After leaving that Office he resided in *Italy* several Years, and at his Return, procured a Place in the Custom-house.

He wrote one Play, called

The Quacks, or Love's the Physician, a Comedy, 1710.

Mr. CHARLES SHADWELL.

The younger Son of the Laureat, wrote the following Dramatic Pieces.

I. The Fair Quaker of *Deal*, or the Humours of the Navy, a Comedy, 1710.

II. The Humours of the Army, a Comedy, 1712.

III. *Irish Hospitality*, or Virtue Rewarded, a Comedy.

IV. The Plotting Lovers, or the Disfmal Squire, a Farce, translated from the *French of Moliere*.

V. The Hasty Wedding, or the Intriguing Squire, a Comedy.

VI. The Sham Prince, or News from *Passau*, a Comedy.

VII. *Rotheric O Connor*, a Tragedy.

Mr. *Shadwell* had a Post in the Revenue in *Dublin*, which he enjoyed till his Death.

JOHN HUGHES, Esq;

This Author was born at *Marlborough* in *Wiltshire* in 1677, and received the first Rudiments of Learning in *London*. He died in *February* 1719, in the 42d Year of his Age, just after he had heard of the Success of his Tragedy, called the Siege of *Danaeus*, which was that Night acted for the first Time with great Applause.

Besides his Poetical and Prose Works, he has left us the following Dramatic Pieces, viz.

I. *Celipho* and *Telemachus*, an Opera, 1711.

II. *Apollo* and *Daphne*, a Masque, 1717.

III. *Orpheus*, a Tragedy from *Euripides*, the second Scene of the first Act.

IV. *Cupid* and *Hymen*, a Masque.

V. The

V. *The Miser*, a Comedy, from *Moliere*, the first Act.

VI. *The Siege of Damascus*, a Tragedy, 1719.

ANNE Countess of WINCHELSEA.

This Lady published a Collection of Poems, in the Year 1711, and one Play, called

Aristomenes, or the Royal Shepherd, a Tragedy.

AMBROSE PHILLIPS, Esq;

This Gentleman is of a very ancient and considerable Family in the County of *Leicester*, and was educated at *St. John's College* in *Cambridge*, where he wrote his Pastorals.

His Dramatic Pieces are,

I. *The Distress'd Mother*, a Tragedy, 1711.

II. *The Briton*, a Tragedy, 1721.

III. *Humphry Duke of Gloacester*, a Tragedy, 1722.

These three Plays were printed in one Volume 12mo.

Mr. WILLIAM TAVERNER.

He was the Son of Mr. *Jeremiah Taverner*, a Portrait Painter, and was bred to the Civil Law, and Proctor of the Arches in *Doctors Commons*. His Dramatic Pieces are,

I. *The Faithful Bride of Granada*, a Comedy, 1711.

II. *The Maid the Mistress*, a Comedy, 1713.

III. *The Female Advocates*, or the Stock-Jobbers, a Comedy, 1714.

IV. *The Artful Husband*, a Comedy, 1716.

V. *The Artful Wife*, a Comedy, 1717.

VI. 'Tis well if it takes, a Comedy, 1720.

Mr. JOHN GAY.

This Gentleman was born at *Exeter*, in the County of *Devon*, and at first bred a Mercer in the *Strand*; but quitting that Employment he was entertained in the Service of the Dukes of *Monmouth*, as her Grace's Domestic Steward. His Poetical Genius first shewed itself in a Poem called *Trivia*, or the Art of walking the Streets, which recommended him to the Acquaintance of Mr. *Pope*, with whom he continued in great Intimacy and strict Friendship to the Time of his Death.

He wrote the following Dramatic Pieces.

I. *The Wife of Bath*, a Comedy, 1713. It was altered and revived many Years after at the Theatre in *Lincoln's Inn-Fields*.

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II. *The What-d'ye call it*, a Tragi-Comi-Pastoral Farce, 1715.

III. *Three Hours after Marriage*, a Farce of three Acts, 1717. Mr. *Pope* and Dr. *Arbutnot* assisted in this Piece.

IV. *The Captives*, a Tragedy, 1720.

V. *No Fools like Wits*, a Comedy, 1721.

VI. *The Mohocks*, a Farce, printed but never acted.

VII. *The Beggar's Opera*, 1727.

VIII. *Polly*, an Opera, being the second Part of the *Beggar's Opera*, which was forbid to be acted, but printed.

IX. *Achilles*, an Opera, acted in 1733, two Years after the Death of the Author,

X. *The Distrest Wife*, a Comedy, 1743.

XI. *Rehearsal at Gotham*, a Farce, printed after the Author's death.

Mr BENJAMIN GRIFFIN.

This Author was the Son of the Reverend Mr. *Benjamin Griffin*, Rector of *Buxton* and *Oxnead*, in the County of *Norfolk*. He wrote five Dramatic Pieces.

I. *Injured Virtue, or the Virgin Martyr*, a Tragedy, 1714.

II. *Love in a Sack*, a Farce, 1715.

III. *The Humours of Purgatory*, a Farce, 1716.

IV. *The Masquerade, or an Evening's Intrigue*, a Farce, 1717.

V. *Whig and Tory*, a Comedy, 1721.

He died in the Year 1739, in the 50th Year of his Age.

Mrs. DAVIS.

This Gentlewoman was a Clergyman's Widow, born in *Ireland*, and wrote one Play, called

The Humours of York, a Comedy, 1715.

Mr. CHARLES KNIPE.

A Gentleman who was educated at *Trinity-College, Cambridge*. He wrote one Dramatic Piece, called

A City Ramble, or the Humours of the Compter, a Farce, 1715.

Mr. NEWBURGH HAMILTON,

Wrote two Plays,

I. *The Doating Lovers, or the Libertine Tamed*, a Comedy, 1715.

II. *The*

II. *The Petticoat Plotter*, a Comedy of two Acts, 1716.

CHARLES MOLLOY, Esq;

This Gentleman was born in *Ireland*, and descended from an ancient Family in that Kingdom. He studied the Law at the *Temple*, and is Author of three Dramatic Pieces.

I. *The Perplexed Couple*, or *Mistake upon Mistake*, a Comedy, 1715.

II. *The Coquet*, or the *English Cavaliers*, a Comedy, 1718.

III. *The Half-Pay Officers*, a Farce, 1720.

Mr. THOMAS BRERETON.

A Gentleman of *Cheshire*, and a Member of *Brazen-Nose* College in *Oxford*. He published two Plays.

I. *Esther*, or *Faith Triumphant*, a sacred Tragedy in Rhime, with a Chorus after the Manner of the ancient *Greeks*. This Play is translated from *Racine*, 1716.

II. *Sir John Oldcastle*, or *Love and Zeal*, a Tragedy. He wrote a Political Book in 12mo. called the *Critic*.

Mr. JOHN WEAVER.

This Person is a celebrated Dancing-Master, who makes his chief Residence at *Shrewsbury*.

He has wrote or invented several Pieces called Dramatic Pantomimes.

I. *The Loves of Mars and Venus*, 1716.

II. *Orpheus and Euridice*, 1717.

III. *The Judgment of Paris*, 1732.

He has written several judicious Books, *viz.*

A History of the Mimes and Pantomimes of the Ancients.

The Art of Dancing, with a Treatise on Action and Gesture.

He was the first Restorer of Pantomimes after the ancient Manner.

Mr. BARTON BOOTH.

This excellent Tragedian was born in 1681, and was Son of *John Booth*, Esq; nearly related to the Earl of *Warrington*. He was educated at *Westminster* School, first under Dr. *Busby* and afterwards under his Successor Dr. *Knize*.

He

He died *May* the 10th, 1733.

He wrote one Piece for the Stage, called
Dido and Æneas, 1716.

Mr. JOHN PHILLIPS.

He wrote two temporary Farces,

I. The Earl of *Mar* Marr'd, with the Humours of
Jockey the Highlander, 1716.

II. The Pretender's Flight, or a mock Coronation, with
the Humours of the facetious *Harry St. John*, 1716.

Mr. JOHN OZELL.

This Gentleman was not the Author of any Play himself, but the Translator of many, viz.

I. *Alexander*, a Tragedy.

II. *Britannicus*, a Tragedy. Both from *Racine*.

III. The Litigants, a Comedy, from *Racine*.

IV. *Manlius Capitolinus*, a Tragedy, from *La Fosse*.

V. The *Cid*, a Tragedy, from *Corneille*.

VI. *Cato of Utica*, a Tragedy, from *Des Champs*, 1716.

VII. The Fair of *St. Germain*, a Farce from *Boursault*.

The following thirty-two Plays are all from *Moliere*.

VIII. *Sir Martin Mar-all*; from the Play called *L'Estourdi*.

IX. The Amorous Quarrel, a Comedy, from a Play
called *Le Depot Amoureux*.

X. The Affected Ladies, a Comedy, from *Les Precieuses
Ridicules*.

XI. The Imaginary Cuckold, a Comedy, from *Le Cocu
Imaginaire*.

XII. A School for Husbands.

XIII. The Impertinents, from *Les Facheux*.

XIV. A School for Women.

XV. The School for Women criticized.

XVI. The Princess of *Elis*, or the Pleasures of the In-
chanted Island.

XVII. Ditto second Part.

XVIII. Ditto third Part.

XIX. The Forced Marriage, a Comedy.

XX. Love the best Physician, a Comedy.

XXI. The

- XXI. The Man-Hater, from *Misanthrope*.
 XXII. The Forced Physician, a Comedy, from *Le Médecin malgré lui*.
 XXIII. The *Sicilian*, or Love makes a Painter, a Comedy.
 XXIV. *Amphitryon*, a Comedy.
 XXV. The Miser, a Comedy.
 XXVI. *George Dandin*, or the Wanton Wife, a Comedy.
 XXVII. *Tartuffe*, or the Hypocrite, a Comedy.
 XXVIII. *Monsieur de Pourceaugnac*, or Squire *Trelooby*, a Comedy.
 XXIX. The Gentleman Citizen, a Comedy.
 XXX. The Cheats of *Scapin*, a Comedy.
 XXXI. *Psyche*.
 XXXII. The Learned Ladies, a Comedy.
 XXXIII. *Don Garcia of Navarre*, or the Jealous Prince.
 XXXIV. The *Impromptu of Versailles*.
 XXXV. The Libertine.
 XXXVI. *Melicerta*, an Heroic Pastoral.
 XXXVII. The Magnificent Lovers.
 XXXVIII. The Countess of *Escarbagnas*.
 XXXIX. The Hypochondriac, a Comedy.

Mr. CHRISTOPHER BULLOCK.

This Author was a Player by Profession, and the Son of another. He grew into pretty good Esteem in his Business; and was for some time a Joint-Manager with two other Actors of the Theatre in *Lincoln's-Inn-Fields*.

He married a natural Daughter of the late Mr. *Wilks* by Mrs. *Rogers* the Actress, whom he left a Widow in 1724. He published six Dramatic Pieces.

- I. *Woman's a Riddle*, a Comedy, 1716.
 - II. *The Slip*, a Farce, 1716.
 - III. *The Cobler of Preston*, a Farce, 1717.
 - IV. *The Adventures of Half an Hour*, a Farce, 1717.
 - V. *The Perjuror*, a Farce of one Act, 1717.
 - VI. *Woman's Revenge*, or a Match in Newgate. 1718.
- Taken from an old Play of *Marston's* called the *Dutch Courtezan*.

RICHARD SAVAGE, Esq;

This Gentleman was a natural Son of the late Earl of *Rivers* by the Countess of *Macclesfield*, who was divorced from her Husband, but not till she was pregnant of this Child, upon which account partly the Divorce was obtained; other.

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otherwise our Author would have been born the legitimate Heir to the Earldom of *Macclesfield* and a very large Estate. He died at *Bristol*, in the Year 1743, and in the 46th Year of his Age. He has wrote two Dramatic Pieces,

I. *Love in a Veil*, a Comedy, 1717.

II. *Sir Thomas Overbury*, a Tragedy, 1725. In this Play the Author performed the principal Part himself; but to no great Advantage, having neither an agreeable Voice nor Aspect.

Sir THOMAS MOOR.

A Gentleman knighted by his late Majesty King *George I.* he lived in *Surry*, and wrote the following Play :

Mangora King of the Timbusians, a Tragedy, 1717.

Mr. JOHN DURANT BREVAL.

This Gentleman was the Son of *Dr. Breval*, one of the Prebendaries of *Wismirster*. He had his Education in *Westminster* School, from whence he was elected to *Trinity* College in *Cambridge*, of which he was some time Fellow. His Dramatic Pieces are,

I. *The Play's the Plot*, a Comedy, 1717, out of which has been extracted a Farce, called

The Strollers; sometimes acted with the Addition of *The Mock Countess*.

II. *The Confederates*, a Farce, never acted, but printed under the fictitious Name of *Joseph Gay*. This Piece was designed as a Satire upon *Mr. Pope*, *Mr. Gay*, and *Dr. Arbuthnot*, and a Comedy supposed to be wrote by all three, called *Three Hours after Marriage*, tho' *Mr. John Gay's* Name only was to it. Upon this Account *Mr. Pope* introduced *Captain Breval*, among the Authors he exposed, in his *Dunciad*.

Mr. HENRY CAREY,

Was a Music-Master by Profession. He wrote several Poems and Pamphlets, besides the following Dramatic Pieces.

I. *The Contrivances*, a Farce, 1717.

II. *Amelia*, an Opera.

III. *Chrononhototibolgos*, a Mock Tragedy, 1734.

IV. *The Honest Yorkshire Man*, a Farce, 1735.

V. *A Wife well managed*, a Farce.

VI. *Betty*,

VI. *Betty*, or the Country Bumpkins, a Ballad Farce, 1738.

VII. *Nancy*, or the parting Lovers, a Musical Interlude, 1739.

VIII. The Dragon of *Wontley*, a Burlesque Opera, 1738.

IX. *Margery*, or a worse Plague than the Dragon, a Ballad Farce, 1739.

Mr. CHARLES BECKINGHAM.

A young Gentleman who very early discovered an uncommon Genius in Poetry. He was the Son of a Linen-Draper in *Fleet-street*, and was educated at *Merchant Taylors* School. He wrote two Plays,

I. *Scipio Africanus*, a Tragedy, 1718.

II. The Tragedy of King *Henry IV.* of *France*, 1719.

This Gentleman likewise wrote several other Pieces. He died on the 18th of *February*, 1730, in the 32d Year of his Age.

The Rev. Dr. EDWARD YOUNG.

This Gentleman was bred at *Oxford*, being a Fellow of *All-Souls* College in that University, which no one can be who is not a Gentleman by Birth. He took his Degree of Doctor of the Civil Law; and afterwards going into Holy Orders, was made one of his Majesty's Chaplains. He married the Right Honourable the Lady *Elizabeth Lee*, Daughter of the late Earl of *Litchfield*.

He is the Author of the *Last Day*; those fine moral Satires, called the *Univertal Passion*; of a Paraphrase on Part of the Book of *Job*; *Night Thoughts*; and other Poems, besides the three following Plays.

I. *Busiris*, a Tragedy, 1719.

II. The *Revenge*, a Tragedy, 1721.

He also wrote a Play, called *Philip and Demetrius*, which was rehearsed in 1722, but withdrawn on the Author's entering into Orders about that time. But in the Year 1753 it was acted at *Drury-Lane*, and printed under the Title of the *Brothers*.

GEORGE SEWELL, M. D.

This Gentleman was born at *Windsor* in *Berkshire*, the Residence of his Father, who was Treasurer and Chapter Clerk of the Royal College there. He received his first Rudiments of Learning at *Eton*, from whence he removed to *St. Peter's* College,

College, *Cambridge*. He afterwards studied *Physic* under the great *Dr. Boerhaave* at *Leyden*. At his Return, his chief Practice was at *Hamfstead*, where he died in the 53d Year of his Age, 1729. He wrote one Tragedy, called
Sir Walter Rawleigh, 1719.

Mr. JOHN LEIGH,

Was born in *Ireland*, and commenced Actor on the *Dublin* Stage. His Figure only recommended him to *Mr. Rich*, to make one of his Company at the opening of his new Theatre in *Lincoln's Inn-Fields*, 1714. He died in the Year 1726, in the 37th Year of his Age. He wrote one Piece, and altered another.

I. *Kensington Gardens*, a Comedy, 1720.

II. *Hob's Wedding*, a Farce, being a Sequel to the Country Wake, 1721.

JOHN MOTTLEY, Esq;

This Gentleman is the Son of Colonel *Mottley*, who followed the Fortune of King *James II.* was preferred to a Regiment in the Service of *Lewis XIV.* and was killed at the Battle of *Twin* in 1706. Our Author being nearly allied to several Families had many Court Promises of Preferment, but being disappointed of every Promise, he was obliged to have recourse to his own Genius, and produced the following Dramatic Pieces.

I. *The Imperial Captives*, a Tragedy, 1720.

II. *Antiochus*, a Tragedy, 1721, dedicated to *Washington* Earl of *Ferrers*, who, by the Dedication, we may gather was a Relation of the Author.

III. *Penelope*, a Mock Ballad Opera, 1728. *Mr. Cook* joined him in this Piece.

IV. *The Craftsman*, or *Weekly Journalist*, a Farce, 1729.

V. *The Widow Bewitch'd*, a Comedy, 1730.

Besides these Plays, he has published the Life of *Peter the Great*, Emperor of *Russia*.

Mr. JOSEPH MITCHEL.

A Gentleman was born in *Scotland*, and brought two Dramatic Pieces on the Stage.

I. *The Fatal Extravagance*, a Tragedy, 1720. It is partly borrowed from *Shakespear's Yorksbire* Tragedy. The Author was said to be greatly obliged to *Mr. Aaron Hill* for his Assistance in this Play.

II. *The*

II. The *Highland Fair*, or the Union of the Clans, a Ballad Opera, 1731.

THOMAS ODELL, Esq;

This Gentleman was born in *Buckinghamshire*, in which County he had a good paternal Estate, but spent it mostly in the Court Interest; and not being properly requited, he erected a Theatre in *Goodman's Fields* in *October* 1729, which answered his Expectations extremely well the first Year; but the Lord Mayor and Court of Aldermen of the City of *London* addressed his Majesty to suppress it, and in Compliance with their Request an Order was sent from Court, upon which (for there was then no Act of Parliament to restrain the Stage) Mr. *Odell* shut up his House for a short Time, and found himself under a Necessity of disposing of it to Mr. *Henry Giffard*, who raised a Subscription, and built a new Theatre in the same Place, which went on successfully till the Act abovementioned passed.

Mr. *Odell* was Deputy under the Duke of *Gloucester*, and *William Chetwynd*, Esq; the Licenser of the Stage. He is Author of the following Dramatic Pieces.

- I. The Chimæra, a Farce, 1720.
- II. The Smugglers, a Farce, 1729.
- III. The Patron, or the Statesman's Opera, 1729.
- IV. The Prodigal, or Recruits for the Queen of *Hungary*, a Comedy, 1744.

Mr. STURMY.

This Gentleman was the Author of two Dramatic Pieces.

- I. Love and Duty, a Tragedy, 1721.
- II. The Compromise, a Comedy, 1722.

Mr. WILLIAM HUNT.

A Collector of the Excise, who wrote one Play, called *The Fall of Tarquin*, a Tragedy.

MATTHEW CONCANNEN, Esq;

This Gentleman was born in the Kingdom of *Ireland*, bred to the Law, and obtained the Post of Attorney General of *Jamaica*, which Post he filled above twenty Years. Having acquired an ample Fortune, he left *Jamaica* and came to *London*, in order to retire to his Native Country; but the Change of the Climate so altered his Constitution, that

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in a few Weeks after his Arrival in *London*, he died of a Consumption.

He has wrote one Play, called
Wexford Wells, a Comedy, 1721.

Mrs. ELIZA HEYWOOD.

This Gentlewoman was made eminent by several Novels. She has published three Dramatic Pieces.

I. *The Fair Captive*, a Tragedy, 1721.

II. *Frederick Duke of Brunſwick*, a Tragedy, 1724.

III. *A Wife to be let*, a Comedy, 1725.

Mrs. *Heywood* was also concerned with one Mr. *Hatchet*, in turning Mr. *Fielding's Tom Thumb* into a Ballad Opera, which was fet to Music.

Mr. JEFFERIES.

A Gentleman of the Custom-house, who wrote one Play, called

Edwin, a Tragedy, 1721.

Mr. TOLSON.

This Gentleman, who went afterwards into Priest's Orders, was the Author of one Play, called

The Earl of Warwick, a Tragedy, 1721.

Captain HURST.

This Gentleman was the Author of one Play, called
The Roman Maid, a Tragedy, 1721.

Mr. THEOPHILUS CIBBER.

This Author is Son to *Colley Cibber*, Esq; the present Poet Laureat.

His Dramatic Pieces are,

I. *Henry VI.* from *Shakespeare*, 1721.

II. *The Lover*, a Comedy, 1731.

III. *Patric and Peggy*, a Ballad Opera, 1731.

This is *Allan Ramsay's Gentle Shepherd*, reduced to one Act with additional Songs.

THOMAS KILLEGREW, Esq;

Was Gentleman of the Bedchamber to his present Majesty, when Prince of *Wales*. He wrote one Play, called
Chit-Chat, a Comedy, 1722.

Mr.

Mr. RICHARD BARFORD.

This Gentleman was the Author of one Play, called
The Virgin Queen, a Tragedy, 1723.

Mr. HENRY NORRIS.

This Person is Son to Mr. *Norris*, an eminent Comedian, who gained the Nick-name of *Jubilee Dicky*, for his excellent Performance in Mr. *Farquhar's* Comedy of the Constant Couple, or a Trip to the Jubilee. He is Author of a Dramatic Piece, called

The Deceit, a Farce, 1723.

HILDEBRAND JACOB, Esq;

A Gentleman of Fortune and Family, who wrote the following Dramatic Pieces.

I. Fatal Constancy, a Tragedy, 1723.

II. The Nest of Plays, consisting of three Comedies.

1. The Prodigal reformed.

2. The Happy Constancy.

3. The Tryal of Conjugal Love.

ELIJAH FENTON, Esq;

A Person of Worth, Learning and Genius. He was born at *Shelton* in *Staffordshire*, and educated at *Jesus-College* in *Oxford*. He wrote one Dramatic Piece that had great Success, called

Mariamne, a Tragedy, 1723.

This Gentleman has published a Volume of Miscellany Poems, Serious and Comic.

Mr. ODINGSELLS.

This Gentleman was Author of the three following Dramatic Pieces :

I. The Bath unmask'd, a Comedy, 1725.

II. The Capricious Lovers, a Comedy.

III. *Bayes's* Opera, 1731.

JAMES MOORE SMYTH, Esq;

This Gentleman was Son of *Arthur Moore*, Esq; one of the Lords Commissioners of Trade in the Reign of Queen *Anne*.

He

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He was bred at *Oxford*, and wrote one Comedy, called *The Rival Modes*, 1726.

He died in the Year 1734.

LEONARD WELSTED, Esq;

His only Dramatic Performance is,

The Dissembled Wanton, or My Son Get-Money, a Comedy, 1726.

PHILIP FROWDE, Esq;

This Gentleman wrote two Plays.

I. *The Fall of Saguntum*, a Tragedy, 1727.

II. *Philotas*, a Tragedy, 1731.

HENRY FIELDING, Esq;

A Gentleman descended from the ancient Family of the *Earls of Denbigh*, and Son of the late Lieutenant-General *Fielding*.

Besides his Dramatic Pieces, he has published three Octavo Volumes of Miscellanies in Verse and Prose; the *Adventures of Joseph Andrews*, wrote in imitation of *Cervantes*; the *History of Tom Jones*, a Foundling; *Amelia*; and a *Voyage to Lisbon*, where he went for the Recovery of his Health, and dy'd 1754.

His Dramatic Pieces are,

I. *Love in several Masks*, a Comedy, 1728.

II. *The Temple Beau*, a Comedy, 1730.

III. *Tom Thumb the Great*, a Farce of two Acts, 1730.

IV. *The Author's Farce*, a Comedy of three Acts, 1730.

V. *The Coffee-House Politician*, or the Justice caught in his own Trap, a Comedy, 1730.

VI. *The Letter Writers*, or a new Way to keep a Wife at Home, a Comedy, 1731.

VII. *The Grub-Street Opera*, 1731.

VIII. *The Modern Husband*, a Comedy, 1732.

IX. *The Covent-Garden Tragedy*, 1732.

X. *The Debauchees* or the Jesuit caught, a Comedy, 1733. This is the Story of *Father Girard* and *Miss Cadere*.

XI. *The Mock Doctor*, or the Dumb Lady cured, a Farce, taken from *M Lere's M-dicin malgre lui*, 1733.

XII. *The Miser*, a Comedy, 1734.

XIII. The

- XIII. The Intriguing Chambermaid, a Farce, 1734.
 XIV. The Old Man taught Wisdom, or the Virgin un-
 mask'd, a Farce, 1734.
 XV. Don Quixote, in *England*, a Comedy, 1734.
 XVI. The Lottery, a Ballad Farce.
 XVII. The Tragedy of Tragedies, or the Fall of *Tom
 Thumb*. This is the Farce of *Tom Thumb*, altered and in-
 larged.
 XVIII. *Paquin*, a Comedy, 1735.
 XIX. *Enrichice*, or the Devil Henpeckt, a Farce, 1735.
 XX. The Univerſial Gallant, or the Different Husbands,
 a Comedy, 1735.
 XXI. The Hiſtorical Register for the Year 1736, a Co-
 medy.
 XXII. Miſs *Lucy* in Town, a Farce, 1742. It was for-
 bid to be played any more, by an Order from the Lord
 Chamberlain.
 XXIII. The Wedding Day, a Comedy, 1743.
 XXIV. Tumble-down *Dick*, or *Phantom* in the Suds, a
 Farce, 1744.
 XXV. An Interlude between *Jupiter*, *Juno*, and *Mercury*,
 intended as the Beginning of a Comedy, called
Jupiter on Earth
 Beſides the foregoing, he joined with the Reverend Mr.
Young in tranſlating a Comedy from the *Greek* of *Ariſto-
 phanes*, called
Plutus the God of Riches, 1742.

Mr. HAWKS.

This Author wrote one Piece, called
 The Country Wedding, a Ballad-Farce, 1729.

Mr. CHARLES COFFEY.

This Author was born in *Ireland*, Nature took little care
 in forming his Perſon, and no Man made more free with her
 Faults than himſelf; to ridicule which, he performed the Part
 of *Aeſop*, for his own Benefit, at the Theatre in *Dublin*. He
 wrote

I. The Beggar's Wedding, a Ballad-Opera of three Acts,
 firſt played in *Dublin*, and afterwards in *London*, then re-
 duced to one Act, and often performed with the additional
 Title of *Pöbbe*, 1729.

II. The

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II. *The Devil to pay, or the Wives Metamorphoseds* taken from *Jevon's Devil of a Wife*.

This Piece was performed in three Acts without Success, but when formed into one, as a Farce, has been performed every where with Success. It has been greatly helped by several additional Songs, by Mr. *Cibber* and others, 1730.

III. *The Merry Cobler, or the 2d Part of the Devil to pay, damned the first Night, 1731.*

IV. *The Female Parson, or the Beau in the Suds, 1732, met with the same Fate.*

V. *Southwark Fair, or the Sheep-Shearers, 1732.*

VI. *A Wife and no Wife, never acted, 1732.*

VII. *The Boarding-School Romps, a Ballad Opera of one Act, taken from Durfey's Love for Money, or the Boarding-School, 1733.*

VIII. *The Devil upon two Sticks, or the Country Beau, 1744. He died the 15th of May, 1745, and was buried in St. Clement's Danes.*

Mr. JOHNSON.

A Dancing Master from *Chefbire*, who entertained the Town with three extraordinary Pieces :

I. *Hurlo Thrumbo, 1729.*

II. *The Chefbire Comics, a Comedy of the same Cast, 1730.*

III. *All alive and merry, a Comedy, 1738.*

Mr. JOHN HIPPISELY,

Was much more noted for a Comedian than an Author. To a large Fund of natural Humour, an accidental Scald in his Face had new formed his Countenance to a Risible Grimace, that seemed greatly to aid the Comic Parts he performed. He wrote one Farce, called

A Journey to Bristol, 1729.

He died at *Bristol*, in 1748, where he was every Summer, Head of a Company of Comedians.

Mr. LEWIS.

An Author that wrote one Play, called
Philip of Macedon, a Tragedy, 1729.

The Rev. Mr. MILLER.

This Gentleman was at first designed for Business, and

was for some Time on that account with a Merchant, his near Relation in the City, but afterwards went into Orders. He had no Benefice till within a few Weeks of his Death, in 1743, but subsisted, I believe, chiefly upon his Pen. He was the Author of eight Dramatic Pieces.

I. The Humours of *Oxford*, a Comedy, 1729.

II. The Man of Taste, a Comedy, 1731.

III. The Mother in Law, or the Doctor the Disease, a Comedy, 1733.

IV. The Universal Passion, a Comedy, 1734.

V. Art and Nature, a Comedy, 1735.

VI. The Savage, or the Force of Nature, 1736.

VI. The Coffee House, a Farce, 1737.

VIII. An Hospital for Fools, a Farce, 1738.

IX. *Mahomet* the Impostor, a Tragedy, 1743.

During the Run of this Play the Author died.

BENJAMIN MARTYN, Esq;

This Gentleman wrote a Tragedy, called *Timoleon*, acted in 1729.

WILLIAM BILLERS, Esq;

Wrote one Piece, called

Injured Innocence, a Tragedy, 1729.

Mr. THOMAS WALKER.

An Actor first taken notice of for the Part of *Macheath* in the Beggar's Opera; but his Success in that Part destroyed him, by making him vain and careless, insomuch that he was dismissed the Theatre: He afterwards went over to *Ireland*, where he died in 1745.

He brought two Dramatic Pieces on the Stage.

I. The Quaker's Opera, 1729.

II. The Fate of Villainy, a Tragedy, 1730.

JOHN SHEFFIELD, Earl of *Mulgrave*, Marquis of *Normandy*, Duke of *Buckingham*.

This illustrious Nobleman altered *Shakespeare's Julius Caesar*, and formed two Plays from that noble Model.

I. *Julius Caesar*.

II. The Death of *Marcus Brutus*.

Both with Chorus's after the manner of the Ancients.

These Plays were to have been performed in the Year 1729. All the Chorus's were set to Music by that great Master in Composition, Signor *Bononcini*; but *English* Voices being few, the *Italians* were applied to, who demanded more

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for their nightly Performance, than the Receipts of the House could amount to at the usual raised Prices, and on that account the Design was dropt.

Mr. ALLAN RAMSAY.

A celebrated *Scots* Poet, who has acquired great Reputation by his *Tea-Table Miscellany*, and other Poetical Works.

He wrote one Dramatic Piece, called

The Gentle Shepherd, a *Scots* Pastoral Comedy, 1729.

Mr. ROOME.

This Gentleman was bred to the Law, and Author of one Piece, called

The Jovial Crew, a Ballad Opera, taken from a Comedy of the same Title by Mr. *Brome*.

Mr. JAMES WETHERBY.

This Person belonged to the Revenue at *Bristol*, and wrote a Farce of two Acts, called

Paul the Spanish Sharper, 1730.

Mr. GEORGE LILLO.

This Author was by Profession a Jeweller; but having a strong Inclination to Poetry, he wrote five Dramatic Pieces.

I. The *London Merchant*, or the History of *George Barnwell*, a Tragedy, 1730.

II. *Sylvia*, or the Country Burial, a Ballad Opera, 1731.

III. The Christian Hero, a Tragedy, 1734.

IV. *Elmerick*, a Tragedy, 1735.

V. Fatal Curiosity, a Tragedy, 1736.

Mr. DANIEL BELLAMY sen. and Mr. DANIEL BELLAMY jun.

These Gentlemen published two Volumes of Miscellanies in Prose and Verse, among which are some Dramatic Pieces.

The Father, as we are informed by the Title Page, was sometime since of *St. John's College, Oxford*, and the Son of *Trinity College, Cambridge*. Their Plays are,

I. The Rival Priests, or the Female Politician.

II. The Perjured Devotee, or Force of Love.

III. Vanquished Love, or the Jealous Queen.

IV. The Rival Nymphs, or the Merry Swain.

V. Innocence betrayed, or the Royal Impostor.

VI. Love

VI. Love triumphant, or the Rival Goddesses.

VII. Three Select Scenes of the celebrated *Guarini's Pastor Fido*.

Mr. JAMES THOMSON.

This Gentleman was of *North-Britain*, but lived most of his Time in *England*. He was Tutor to the elder Brother of the present Lord *Talbot*; with whom he travelled for some Time into *France, Italy*, and other Parts. Besides his Plays he is the Author of those much applauded Poems called the *Seasons*, and some others.

His Dramatic Pieces are.

I. *Sophonisba*, a Tragedy, 1730.

II. *Agamemnon*, a Tragedy, 1734.

III. *Edward and Eleonora* a Tragedy, 1736.

IV. *Tancred and Sigismund*, a Tragedy, 1744.

V. *Coriolanus*, a Tragedy, 1748. This was not acted till some time after the Author's Death.

VI. *Alfred*, a Masque.

This last was writtee between him and Mr. *Mallet*.

Mr. LACY RYAN,

An eminent Comedian, who wrote a small Piece, called *The Cobler's Opera*, or the *Humours of Billingsgate*, 1730.

Mr. WILLIAM RUFUS CHETWOOD.

This Author was for twenty Years Prompter to *Drury-Lane Theatre*, and accounted very excellent in that Business; he was for some time an eminent Bookseller in *Covent-Garden*, and has wrote the following Dramatic Pieces.

I. *The Lovers Opera*, 1730.

II. *The Generous Free-Mason*, or the *Constant Lady*, with the *Humours of Squire Noodle* and his Man *Doodle*; a Tragi-Comi-Farcical Ballad Opera, in three Acts.

III. *The Humours of Exchange-Alley*, a Farce.

IV. *South-Sea*, or the *Biters Bit*, a Farce.

These two last were not intended for the Stage, but designed as a Satire on the *South-Sea Project*.

Mr. JAMES RALPH.

This Author has brought the following Dramatic Pieces upon the Stage.

I. *The Fashionable Lady*, or *Harlequin's Opera*, 1730.

II. *The Fall of the Earl of Essex*, 1731.

III. *The Lawyers Feast*, a Farce, 1744.

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IV. The Astrologer, a Comedy, 1744.

This is taken from *Albumazar*.

JOHN TRACY ATKINS, Esq;

A Gentleman of *Gloucestershire*, who wrote one Play,
called

Periander King of Corinth, a Tragedy, 1731.

Mr. SHIRLEY.

This Gentleman wrote one Play, called

The Parricide, or Innocence in Distress, a Tragedy, 1731.

Mr. LANGFORD.

This Author wrote one Piece, called

The Mad Captain, or the Lover his own Rival, a Comedy,
1731.

JAMES DARCY, Esq;

This ingenious Gentleman is a Native of the County of
Galway in *Ireland*.

He is Author of two Tragedies, both played at the Theatre
in *Dublin*.

I. *Love and Ambition*, 1731.

II. *The Orphan of Venice*, 1749.

DAVID MALLET, Esq;

A Gentleman of *North-Britain*, and some time Tutor to
his Grace the Duke of *Montrose* and his Brother the Lord
George Graham, who has given the Public two Dramatic
Pieces.

I. *Eurydice*, a Tragedy, 1731.

II. *Muzapha*, a Tragedy, 1739.

Besides which, he was jointly concerned with Mr. *Thomson*
in writing the Masque of *Alfred*.

Mr. THOMAS FABIAN.

He was one of the Footmen to his present Majesty, and
wrote the following Piece.

Trick upon Trick, a Farce, 1731.

Mr. THOMAS COOKE,

Hath given us the four following Dramatic Pieces.

I. *The Triumphs of Love and Honour*, a Tragedy of three
Acts, 1751.

- II. The Mournful Nuptials, or Love the Cure of all Woes, never acted, but printed, 1735.
 III. The Eunuch, or *Derby* Captain, a Farce, from the Eunuch of *Terence*, 1737.
 IV. Love the Cause and Cure of Grief, or the Innocent Murderer, a rural Tragedy, of three Acts, 1743.

Mr. EDWARD PHILLIPS,

The Author of the following Pieces.

- I. The Livery Rake and County Lais, an Opera, 1731.
 II. The Mock Lawyer, a Farce, 1733.
 III. The Chambermaid, a Ballad Opera, 1734.

Mr. DUNCOMB.

This Gentleman wrote two Plays.

- I. *Lucius Junius Brutus*, a Tragedy, 1732.
 II. *Athalie*, a sacred Tragedy, translated from the *French* of *Racine*, 1734.

FRANCIS LYNCH, Esq;

Wrote two Dramatic Pieces.

- I. The Independent Patriot, or Musical Folly, a Comedy, 1733.
 II. The Man of Honour, a Comedy.

JOHN KELLY, Esq;

A Member of the Society of the *Middle-Temple*, has wrote five Dramatic Pieces.

- I. *Timon* in Love, or the Innocent Theft, a Comedy of three Acts, 1733.
 II. The Fall of *Bab*, a Farce, 1735.
 III. The Married Philosopher, a Comedy, 1737.
 IV. The Levee, a Farce, 1740.
 V. *Pill and Drop*, an Entertainment in Favour of *Pill and Drop Ward*, as he was generally called.

Mr. THOMAS DRURY,

An Attorney at Law. He wrote three Farces.

- I. The Mock Captain, 1733.
 II. The Devil of a Duke, a Ballad Farce, 1733. It is an Alteration of Duke and no Duke.
 III. The Rival Milliners, 1735.

CHARLES BODENS, Esq;

Wrote one Play, comic.

- The Modish Couple, a Comedy, 1723.

Mr. WILLIAM HAVARD,

Was born in *Dublin*, and bred a Surgeon; but having a Genius for the Stage, he made his first Essay in *Dublin*; when his Success encouraged him to go over to the *English* Stage, where his Learning, Behaviour, and good Understanding, gained him much Esteem. He wrote three Plays.

- I. *Scanderbeg*, a Tragedy, 1733.
- II. *King Charles I.* a Tragedy, 1737.
- III. *Regulus*, a Tragedy, 1744.

Mr. STERLING.

A Gentleman of *Ireland*, who wrote two Plays.

- I. *The Rival Generals*, a Tragedy.
- II. *The Parricide*, a Tragedy, 1733.

Mr. CONOLLY.

A Gentleman born in *Ireland*, and a Student in the *Temple*, who wrote one Play, called
The Connoisseur, a Comedy, 1734.

Mr. JAMES WORSDALE.

This Author is both a Poet and a Painter; he has published several Songs, and the following Dramatic Pieces.

- I. *A Cure for a Scold*, a Ballad Farce, taken from *Shakespeare's* Taming of the Shrew.
- II. *The Assembly*, a Farce. Mr. *Worsdale* acted the Part of *Old Lady Scandal*, in the utmost Perfection.
- III. *The Queen of Spain*.
- IV. *The Extravagant Justice*, a Farce.

Mrs. CHARLOTTE CHARKE,

Daughter to *Colley Cibber*, Esq; has wrote one Dramatic Piece, called

The Art of Management, or Tragedy expelled, performed once at the Concert Room, in *York-Buildings*.

This Piece was intended as a Satire upon *Charles Fleetwood*, Esq; then Manager of the Theatre-Royal in *Drury-Lane*, but that Gentleman and his Possé stopped it from a farther Progress on the Stage. It was printed in 1735, with a humorous Dedication to Mr. *Fleetwood*, who endeavoured to smother it by purchasing the whole Impression; however some escaped the Flames, and crept into the World.

Mr,

Mr. ROBERT DODSLEY,

Is Author of five Dramatic Pieces.

I. *The Toy-Shop*, a Dramatic Satire, 1735. The Plan of this Piece was hinted to the Author by *Randolph's* Conceited Pedlar.

II. *The King and the Miller of Mansfield*, a Farce, 1736.

III. *Sir John Cockle at Court*, being a Second Part of the *Miller of Mansfield*, a Farce, 1737.

IV. *The Blind Beggar of Bedlam Green*, a Ballad Farce, 1739.

V. *The Triumph of Peace*, a Masque, set to Music by Mr. *Arne*, 1748.

WILLIAM POPPLE, Esq;

This Gentleman, the present Governor of *Bermudas*, is the Author of one Play, called

Double Deceit, or a Cure for Jealousy, a Comedy, 1736.

Mr. SAMUEL DAVY.

This Author was born in *Ireland*, and wrote one Play, called

The Treacherous Husband, a Tragedy, 1737.

Mr. JOHN HEWIT,

Is Author of a Comedy, called

A Tutor for the Beaus, or *Love in a Labyrinth*, a Comedy, 1737.

HENRY BROOKE, Esq;

This Gentleman is of *Ireland*, and is now Barrack-Master of *Mullingar*. He wrote three Plays.

I. *Gustavus Vasa*, a Tragedy, 1738.

This was forbid to be acted, by an Order of the Lord Chamberlain, when it had been rehearsed at the Theatre Royal in *Drury-Lane*, and the Actors all ready in their Parts, ut that Prohibition turned more to the Author's Advantage, than if it had appeared on the Stage; for as he was looked upon as a Person of Merit, and the Town had great Expectations from this Piece, he was advised to print it by Subscription,

tion, which was done accordingly in the Year 1738; and the Generosity of his Friends, and many of the Nobility, to make amends for his Disappointment, was so great, that I have heard, his Subscription amounted to above eight hundred Pounds. It has been since revived with Alterations, and acted at the Theatre in *Dublin* under the Title of the *Patriot*.

II. The Betrayer of his Country, a Tragedy, 1741. It was since revived under the Title of the Earl of *Westmoreland*.

III. *Jack* the Giant-Queller, an Operatical Play performed at the Theatre in *Dublin*, in 1748, but prohibited after the first Night's Representation.

Dr. DALTON.

This Gentleman altered *Milton's* Masque of *Ludlow-Castle*, and brought it on the Stage under the Title of

Comus. It was set to Music by Mr. *Arne*, and acted with great Applause, 1739.

In the Run of this Piece (to his Honour be it mentioned) Dr. *Dalton* found out a Daughter of *Milton*, a Woman of great Age, and mean Circumstances, and procured her *Comus* for a Benefit, from whence she received upwards of 120l.

DAVID GARRICK, Esq;

This Gentleman is descended from a good Family in *Staffordshire*, his Father was an Officer in the Army. He was designed for the Law, and entered of the *Society of Lincoln's-Inn*; but having a strong Inclination to the Stage, he commenced Actor in 1740, at the Theatre in *Goodman's-Fields*, and seemed even at his first Appearance to reach Perfection.

An Account of his Excellence spread through the whole Town, and his great Merit soon brought him to the established Theatre in *Drury-Lane*, where he is now justly rewarded with a Share in the Patent, and in the Government of the same; an Undertaking no Person understands better than himself.

He is the Author of many humorous Prologues and Epilogues: Also of three Dramatic Pieces.

I. The Lying Valet, a Farce, 1740.

II. Miss in her Teens, or the Medley of Lovers, a Farce, 1747.

III. *Lethe*, a Dramatic Satire, 1748. He likewise altered from *Shakespear*, *Romeo and Juliet*; and the *Winter's Tale*; and from *Ben Johnson*, *Every Man in his Humour*; all which have been acted with great Applause.

WILLIAM

WILLIAM HAMMOND, Esq;

A young Gentleman in the Army, who wrote a Ballad Opera of one Act, called
The Preceptor, or the Loves of *Abelard* and *Heloise*, 1740.

Mr. JOSEPH REED.

This Person has printed one Dramatic Piece, called
The Superannuated Gallant, a Farce, 1740.

Mr. MATTHEW GARDINER,

A Native of *Ireland*, who wrote two Dramatic Pieces.

- I. The Sharpers, a Ballad Opera, 1740.
- II. The *Parthian* Hero, a Tragedy, 1741.

Mr. CHARLES MARSH.

A Bookseller, who wrote one Play, called
Amasis King of *Egypt*, a Tragedy, 1741.

He also printed an Alteration of *Shakespeare's* Winter's Tale.

Mr. JAMES AYRES.

This Author is a Native of *Ireland*. He wrote one Dramatic Piece called

Sancho at Court, or the Mock Governor, a Ballad Opera of three Acts 1741.

ANTHONY BROWNE, Esq;

A Gentleman of the *Temple*, who wrote one Play, called
Fatal Retirement, a Tragedy, 1741.

Mr. SAMUEL FOOTE.

This Gentleman may be justly ranked among Dramatic Authors, since he has so long supported himself by his own Compositions, which are certainly a Species of the Drama.

He is descended from a good Family, has received a liberal Education, and may be said to abound with true Humour, if it may not be called Wit.

He is Author of a Dramatic Piece, called
The *Englishman* in *Paris*. And also of a second Part, called, The *Englishman* returned from *Paris*, 1756.

THOMAS SHERIDAN, Esq;

This Gentleman is an eminent Actor, who received his Birth and Education in the Kingdom of *Ireland*.

He is at present, Manager of the Theatre-Royal in *Dublin*; and has wrote an entertaining Farce, called *Captain O Blunder*, or the *Brave Irishman*.

He has also altered and revived the following Pieces.

Romeo and Juliet, a Tragedy, from *Shakespeare*.

The Loyal Subject, a Comedy, from *Beaumont and Fletcher*.

None of these Pieces have been printed.

Mr. PATTISON,

The Author of one Play, called

Arminius, a Tragedy, refused by the Licence-Office, 1741.

Mr. JOHN STEVENS,

A Bookseller in *London*, who wrote and published a Piece, called

The Modern Wife, or the Virgin her own Rival, a Comedy, 1745.

Mr. GEORGE ALEXANDER STEVENS,

Wrote an Heroi-Comi-Parodi-Tragi-Farcical Burlesque, called

Distress upon Distress, or Tragedy in true Taste. In two Acts.

Mr. CHARLES MACKLIN,

Has brought four Pieces upon the Stage.

I. King *Henry VII.* or the Popish Impostor, a Tragedy, 1746.

II. The Suspicious Husband Criticized, a Farce, 1747.

III. A Will, and no Will, or a new Case for the Lawyers.

IV. The Fortune-Hunters, or the Widow bewitch'd.

These two last have been played, but are not yet printed.

Mr. JOHN BAILIE,

A Physician, who left at his Death one Play, called The Married Coquet, a Comedy, printed 1746, but never acted.

MICHAEL CLANCY, M. D.

This Gentleman is a Physician, and Author of two Plays, viz.

I. *Hermon Prince of Chorea*, or the Extravagant Zealot.

II. *The Sharper*, a Comedy. The Subject is the Story of the late Colonel *Chastres*.

Mr. DORMAN.

A Gentleman who lives at *Hamstead*, the Author of one Piece, called

Sir Roger de Coverly, a Comedy, 1746.

THOMAS WHINCOP, Esq;

This Gentleman wrote one Play, called

Scanderbeg, or Love and Liberty: a Tragedy; not acted, but published with the Life of *Scanderbeg*, after his Decease, by his Widow, 1747.

Dr. BENJAMIN HOADLEY.

This Gentleman is a Son of the Lord Bishop of *Winchester*, and Physician to his Majesty's Household.

He has wrote one Play, called

The Suspicious Husband, a Comedy, 1747.

Mr. HENRY WARD.

This Author is a Comedian by Profession. He published three Dramatic Pieces in 1747.

I. *The Happy Lovers*, or the Beau metamorphosed, a Comedy.

II. *The Petticoat Plotter*, or More Ways than One for a Wife, a Comedy

III. *The Widow's Wish*, or an Equipage of Lovers, a Comedy.

Mr. EDWARD MOORE,

The Author of the Fables for the Female Sex, has written three Plays.

I. *The Foundling*, a Comedy, 1748.

II. *Gilblas*, a Comedy. 1750.

III. *The Gamester*, a Tragedy, 1753.

Mrs. LETITIA PILKINGTON.

This Lady was born in *Ireland*. In the 2d Vol. of her

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Memoirs, she has given us one Act of a Tragedy, called the *Roman Father*. Also a Burlesque Satirical Piece, called *The Turkish Court*, or the *London Prentice*, performed at the Theatre in *Caple-Street*, (but never printed) 1748.

Mr. SAMUEL JOHNSON,

The Author of the New *English Dictionary*, and of an excellent Collection of Papers, called the *Rambler*, hath written one Play, called

Irene, a Tragedy, 1748.

Mr. WILLIAM HAWKINS.

This Gentleman is a Fellow of *Pembroke College, Oxford*, and Professor of Poetry. He has wrote one Play, called

Henry and Rosamond, a Tragedy, (printed but not acted) 1749.

Mr. THEOPHILUS MOSS,

Author of a Comedy, called
The General Lover.

Mr. WILDER.

This Person was both an Actor and Poet. He wrote one Piece, called

The Gentleman Gardener, a Farce, 1749.

WILLIAM SHIRLEY, Esq;

The Author of one Play, call'd

Edward the Black Prince, a Tragedy, 1749.

Mr. SMOLLET.

This Gentleman is the Author of *Roderick Random*, *Peregrine Pickle*, and some other Works. He also wrote a Tragedy, called,

The Regicide, or *James Ist. of Scotland*, 1749.

The Rev. Mr. MASON.

This Gentleman is the Author of that justly celebrated Dramatic Poem, entitled

Flryda, written on the Model of the ancient *Greek Tragedy*, which for that Reason he did not offer to the *English Stage*.

WILLIAM

WILLIAM WHITEHEAD, Esq;

This Gentleman is Secretary and Register to the Order of the *Bath*, and has written two Plays.

I. *The Roman Father*, a Tragedy, 1750.

II. *Creusa* Queen of *Athens*, a Tragedy, 1753. Both acted with Applause.

Mr. HENDERSON.

This Gentleman in 1752 wrote a Tragedy, called *Arjinoe*, or the Incestuous Marriage.

The Rev. Mr. FRANCIS,

Is the Author of two Tragedies.

I. *Eugenia*, acted at *Drury-Lane*, 1752.

II. *Constantine*, acted at *Covent-Garden*, 1754.

Mrs. CIBBER.

This elegant and highly celebrated Actress translated, or rather imitated, from the *French*, a Petit Piece of one Act, entitled

The Oracle, acted at *Drury-Lane*, 1752.

Mrs. CLIVE.

This Actress, so justly admired for her excellent Vein of Comic Humour, wrote a Farce of one Act, entitled

Bays in Petticoats, acted at *Drury-Lane*, 1753.

Mr. HENRY JONES,

Is the Author of a Tragedy, entitled

The Earl of *Effex*, acted at *Covent-Garden* Theatre, in 1753, with great Applause.

Mr. RICHARD GLOVER.

This Gentleman is the Author of an elegant Epic Poem called *Leonidas*.

He also wrote *Boalicea*, a Tragedy, acted in 1755.

Mr. CRISP.

This Gentleman wrote a Tragedy, called

Virginia, acted at *Drury-Lane* in 1754.

Mr. MORGAN,

Is the Author of a Tragedy, called
Philoclea, acted at *Covent-Garden* in 1754.

Mr. MONCRIEFF.

Is the Author of a Tragedy, called
Appius, acted at *Covent-Garden*, 1755.

Mr. MURPHY,

Is the Author of a Farce acted at *Drury-Lane*, 1756,
called
The Apprentice.

P L A Y S

Wrote by Anonymous AUTHORS, in the 17th CENTURY.

- I. **T**HE Adventures of *Madrid*, a Comedy, 1700.
- II. **T**he *Cornish* Squire, a Comedy, 1701.
- III. All puzzled, a Farce, 1702.
- IV. The Humours of *Wapping*, a Farce, 1703.
- V. The Merry Pranks, or *Windmill-hill*, a Farce, 1704.
- VI. Injured Love, or the Ladies Satisfaction, a Comedy,
1706.
- VII. The merry Sailors, or the Landlord Bit, a Farce
1707.
- VIII. *Celestina*, or the *Spanish* Bawd, 1708.
This was wrote originally in *Spanish*, by *Don Mateo Aleman*
(the best esteemed Dramatic Author in *Spain*) in 21 Acts, and
translated above a Hundred Years since at the End of *Guzman*
de Arjarache, the *Spanish* Rogue. In the 2d Volume of
the new Translation, it is reduced to five Acts.
- IX. *Cinna's* Conspiracy, a Tragedy, 1710.
- X. The Apparition, or the Sham Wedding, 1714.
- XI. The Lucky Prodigal, a Farce, 1715.
- XII. *Ajax* from *Sophocles*, a Tragedy, 1717.
- XIII. The Juror, a Farce, 1717.
- XIV. The Stock-Jobbers, a Farce, 1720.
- XV. The fatal Legacy, 1721.
- XVI. *Cartouche*, or the *French* Robber, a Farce, 1722.
- XVII. The Impertinent Lovers, or the Coquet at her Wits,
and, a Comedy, 1723.
- XVIII. *Bel-*

- XVIII. *Bellisarius*, a Tragedy, 1725.
- XIX. The Lottery, a Comedy, 1728.
- XX. Love and Revenge, or the Vintner outwitted, a Ballad Opera, 1729.
- XXI. *Themistocles*, a Tragedy, 1729.
- This Play was wrote by an eminent Divine of the Kingdom of *Ireland*, whose Characteristics are, Benevolence, Charity, and Humanity; a Friend and Patron to Virtue, and a distinguished Benefactor to his Country.
- XXII. *Momus* turned Fabulist, a Ballad Opera, 1730.
- XXIII. The Footman's Opera, 1731.
- XXIV. *Antiochus*, a Tragedy, 1733.
- XXV. All Vows kept, a Comedy, 1733.
- XXVI. The Theatres. a Farce, 1733.
- XXVII. The Trooper's Opera, 1736.
- XXVIII. Chuck, or the School Boy's Opera, 1736.
- The Author or the Printer has set the Name of Mr. *Cibber* to this Piece.
- XXIX. The Royal Marriage, a Ballad Opera, 1736.
- XXX. *Tchao-chi cou ell*, or the Little Orphan, of the Family of *Tchao*, a Tragedy, 1738.
- This Play is translated from the *Chinesse*, and printed in the first Volume of *Du Halde's* History of *China*, in *English*.
- XXXI. The Projectors, a Comedy, 1738.
- XXXII. The Humours of the Road, or a Ramble to *Oxford*, 1739.
- XXXIII. Fatal Necessity, a Tragedy, 1741.
- XXXIV. *Bickerstaff's* unburied Dead, a Farce, 1742.
- XXXV. The State of Physic, a Farce, 1742.
- XXXVI. *Pamela*. a Comedy, 1742.
- XXXVII. *Pamela*, or Virtue rewarded, a Comedy, 1742.
- XXXVIII. The Decoy, an Opera, 1743.
- XXXIX. The Lucky Discovery, or the Tanner of *York*, a Comedy, 1743.
- XL. The Picture, or the Cuckold in Conceit, a Ballad Opera, 1744.
- XLI. *Mithridates*, a Tragedy, acted in *Dublin*, 1744.
- XLII. Double Deceit, or the Happy Pair, a Farce, 1745.
- XLIII. Love in a Mitt, or a Lais of Spirit, a Farce, 1746.
- XLIV. The Double Disappointment a Farce, 1747.
- XLV. The Oculist, a Farce, 1747.
- XLVI. *Charles XII*th King of *Sweden*, or the Adventures of *Roderic Random*, and his Man *Strap*, 1748.
- XLVII. Queen

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XLVII. *Queen Tragedy* restored, a Dramatic Entertainment, 1749.

XLVIII. *Tittle Tattle*, or *Taste A-la-mode*, a Farce, 1749.

XLIX. *The Conspirators*, a Tragi-Comic Opera, as it was acted in *England and Ireland*, 1749.

L. *The Jerusalem Intimacy*, a Farce, 1749.

LI. *The Hen-peckt Captain*, or the *Humours of the Militia*, a Farce, 1749.

LII. *The Usurpers*, or the *Coffee-House Politicians*, 1749.

LIII. *The Election*, a Comedy, 1749.

LIV. *Chaplet*, a Musical Drama, 1749.

LV. *Robin Hood*, a Musical Drama, performed at *Drury-Lane*, 1750.

LVI. *Fair Parricide*, a Tragedy of three Acts, 1752.

LVII. *Alfred the Great*, 1753.

LVIII. *Barbarossa*, a Tragedy, 1754. } Both acted at

LIX. *Athelstan*, a Tragedy, 1756. } *Drury-Lane*.

A List of Plays published in this Period of Time, but having no Dates, could not be inserted in their proper Places.

I. *Love in a Puddle*, a Comedy.

II. *Author's Triumph*, or the *Manager managed*, a Farce.

III. *The Beau Merchant*, a Comedy.

IV. *The Beggar's Pantomime*, or *Contending Pollys*, a Farce.

V. *The Grey Mare's the better Horse*, a Farce.

VI. *Harlequin Hydaspes*, a Farce.

VII. *Love in a Wood*, or the *Country Squire*, by J. G. a Farce.

VIII. *The Lost Princess*, a Tragedy.

IX. *The Mad-House*, a Comedy.

X. *Mcrope*, from *Voltaire*, a Tragedy.

XI. *The Mock Preacher*, a Farce.

XII. *A Night's Intrigue*, a Farce.

XIII. *The Plague of Riches*, a Comedy.

XIV. *Rape upon Rape*, a Comedy.

XV. *Richmond Wells*, a Farce.

XVI. *Socrates Triumphant*, a Farce.

XVII. *The two Harlequins*, a Farce.

XVIII. *The Whim*, or the *Miser's Retreat*, a Farce.

XIX. *Ynkle and Yarico*, a Tragedy.

XX. *The Younger Brother*, or the *Sham Marquess*, a Comedy.

XXI. *The Careless Shepherd*, a Pastoral.

XXII. The

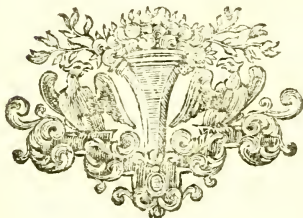
XXII. *The Broken Stock-Jobbers*, a Farce.

XXIII. *Hecuba*, a Tragedy.

XXIV. *Feign'd Friendship, or the Mad Reformer*, a Comedy.

XXV. *The Mall, or the Modish Lovers*, a Comedy.

XXVI. *The Man too hard for the Master*, a Comedy.



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